

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT

INDEX

1948

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Director
From: Thomas Munro, Curator of Education
Subject: Annual Report for 1948

1. The Educational Staff in January, 1949.

The following analysis of the educational staff from an administrative point of view is prepared in the hope that it may be of some use at the present time. This first section of my report can best be read together with Section 13 of the accompanying report from the Educational Department as a whole. That section contains classified lists of personnel and of the various activities in which they are engaged.

In one of these lists, members of the staff are named in alphabetical order, with the indication after each name of whether the person is employed on full or part time, by the Museum or by the Cleveland public schools, etc. The totals after this list are significant in revealing the pattern of our administrative organization.

A grand total of over sixty persons are engaged in the work of the department, not including a number of occasional volunteers who assist from time to time. Yet, only eight persons are employed by the Museum on a full-time basis for administration, supervision, teaching, and preparation of exhibits in the Department of Education. Five secretaries raise the total of Museum full-time employees in the department to thirteen. Three additional teachers, paid by the Cleveland public schools, are assigned to the Museum for full-time duty. Thus the total full-time supervisory and teaching staff, including Cleveland school instructors, but not secretaries, adds up to eleven.

Of the eight persons employed on full time by the Educational Department for duties other than secretarial, none can devote full time to teaching. Two (Mrs. Brown and Mr. Alvarez) do no teaching at all; one being wholly occupied with administration, the other with preparation of exhibits. One (Miss Dunlavy) teaches only occasionally, as a minor part of her work in circulating exhibits. Three (Mr. Culler, Mrs. Van Loosen, and myself) do some regular teaching, but half or more of their time is spent in administration, conferring with teachers, and a variety of other duties such as scheduling, editing, arranging courses, public lectures, film programs, exhibits, etc. Only two (Miss O'Callaghan and Mr. Elsner) regularly spend a large part of their working day in actual teaching, and they have some additional duties --- Elsner in charge of Saturday afternoon children's entertainments; Miss O'Callaghan assisting with exhibits. The same is true of the three teachers stationed here by the Cleveland schools: they have to spend a considerable part of their time in scheduling, conferences, managing the annual Scholastic exhibit of students' art work, preparing radio talks, etc.

This diversity of tasks is not undesirable. Museum educational work, unlike that of schools or colleges, consists only in part of direct teaching or talking to students. It involves a multitude of different approaches. Most of the administrative work, such as scheduling classes, cannot be reduced without disrupting the program. But the department is far from being over-staffed with regular teachers. In fact, so few properly qualified teachers are available through the week (Monday through Friday) that we are often hard pressed to satisfy the basic, minimum demands from school systems which contribute to our support. On Saturdays and in emergencies, part-time teachers help out.

The number of part-time employees, paid by the Museum for work in the Educational Department, is thirty-eight, as compared with thirteen on full-time duty. In other words, there are almost three times as many on

part-time as on full-time duty. The eight persons employed by the Museum for full-time administration, teaching, and supervision have the responsibility for co-ordinating and guiding the scattered services of the large part-time staff, in addition to their own work. The regular teachers provide a sort of backbone for the work of the department throughout the year.

Let us now consider some of the advantages and disadvantages of this type of organization -- first, the advantages. Having the bulk of our staff on a part-time basis makes us extremely flexible in relation to possible cuts in budget. The majority of the educational staff are not dependent on the Museum for their main source of income. Part-time employees are easily added or dropped in response to changing requirements. For example, in our outdoor summer drawing classes for children, we sometimes need extra instructors at the last minute in case of a large enrollment.

The list of part-time employees is never more than is definitely needed at the time. Hence, there is no dead wood and no idling because of lack of work to be done. The part-time employees are paid on a piece-work basis, for talks or other specific tasks in the Museum or in the schools. Our list of extra teachers is constantly being revised up or down in response to changing needs, such as a call for extra teaching from the school systems which contribute to our budget. Other special teachers are employed to teach particular courses for our adult members or their children. For the last few years, we have been giving only what seems to be the irreducible minimum of such instruction which is necessary to satisfy the people who pay for it. By eliminating more, we would weaken the membership department in its appeal to prospective members, or run the risk of losing the annual grants which are given us by Cleveland Heights and Shaker Heights.

The large ratio of part-time to full-time employees is forced upon us by the uneven chronological distribution of work in the educational department. It cannot be maintained at an even level over the week or the year, as in school or university instruction. It necessarily has large

peak loads on Saturday mornings and Wednesday evenings; also at certain times of the year, as during the May Show, and during large special exhibitions like that of Masterpieces from Berlin Museums. At some seasons of the year, there is little or no call for museum instruction by the schools, especially during summer vacation and at the beginning and end of each term. At other times, large numbers of classes come at once, requiring a sudden increase in the number of teachers. It would be uneconomical to keep all or nearly all of those teachers on full-time duty, when they would have little to do most of the time.

Another advantage from the financial standpoint is that we can secure part-time help from first-class outside teachers at a figure within reach of the Museum budget. Teachers who are earning a good salary elsewhere are often willing to teach an extra class or two here for small compensation. The Museum standard of pay, vacation, etc., is often too low to compete successfully with the public schools. In particular, the schools offer an assurance of regular increases in salary in proportion to length of service, graduate degrees, etc. Hence, we have repeatedly failed to persuade a first-class teacher to accept a full-time job in the Museum Educational Department. In a few cases, the Museum has bid high enough to hold first-class people on full-time duty, but the number of these can never be very large. In many ways, it is better to spend our money on first-class teachers for part-time work, than to hire inferior teachers for a full schedule.

Now, for the disadvantages. There is bound to be a certain lack of cohesion in any staff which is largely part-time. The quality of instruction and the esprit de corps are likely to suffer when most of the individuals come only occasionally, and not at the same time. It is impossible to bring our whole staff together for a meeting. At best, we can assemble some on Monday and some on Saturday, but many part-time instructors come to neither one, because of conflict in their other work. It is therefore hard

to secure any consistent educational policy or to confer with the whole staff on the improvement of methods. It is hard to be sure that all are fully prepared to handle emergencies like special exhibitions. On the whole, it may be assumed that a part-time worker is not likely to be as vitally interested in the Museum as a full-time worker is.

There are important exceptions to this rule, however. We have been seriously disappointed more than once in the work of full-time instructors. On the other hand, some of our most loyal and capable teachers, veterans of years' experience, are on a part-time basis. Some of them regard Museum work as their main job, even though officially classed on a part-time basis (for example, Mrs. Ruggles and Mrs. Marcus). Some teachers who are not at present on our payroll at all, such as Mr. Jeffrey and Mrs. Wike in the Shaker Heights schools, actually do a great deal of free instruction for the Museum. Knowing our collections well from past experience, they bring their own classes here without expense to our budget.

Each year, the turn-over of staff, both part and full-time, remains undesirably high. No doubt, this is partly due to unsettled social conditions, but we seriously need a few more dependable teachers and supervisors who will not be here today and gone tomorrow. Each year, there is a large proportion of new and inexperienced people.

This year, we have a completely new secretarial staff. This places an excessive burden on our regular teachers and supervisors (especially Mrs. Brown and Mrs. Van Loosen), who spend much of their time explaining the work to newcomers.

Much of the work which we do or would like to do cannot be done well by casual, part-time help. It requires a thorough knowledge of Museum collections and of the needs of various types of student. It takes at least a year or two for a teacher to become even superficially acquainted with the Museum collections and with the curriculum of neighboring school systems, so that Museum visits may be properly fitted into regular school work. In

spite of the large apparent total of our personnel, we are chronically short-handed in performing basic services. We do not have enough regular teachers who can be trusted to give a satisfactory talk to older students. Our circulating exhibit department needs another full-time person to manage the office when the two present employees are out distributing or preparing exhibits. We have not found the right person for several years to manage our children's entertainments. Casual, part-time help tends to restrict our work to rather superficial gallery talks for the miscellaneous public. It makes it difficult for us to develop high standards of scholarship, educational method, and intimate knowledge of the Museum collections.

As to our few key people, it is impossible to praise too highly the success and devotion with which they maintain their high standards. They do so year after year, in spite of the distracting task of supervising the large floating population of part-time assistants. Without Mrs. Brown's devoted, skilful, and tactful supervision the manifold activities would soon disintegrate. Mrs. Van Loozen, listed as supervisor of children's work, manages both our Saturday children's classes and our services to suburban, private, and parochial schools. She prepares exhibits of children's work, confers with the teachers, and cooperates with outside institutions such as the World Affairs Council. Mr. Culler, supervisor of motion picture activities during 1948, is also serving the community as president of the Motion Picture Council. He is valuable as a teacher of senior high school, college, and adult classes, and is in charge of the exhibitions of the month. Mrs. Hornung, classed as a part-time employee, is active in a versatile way as supervisor of special activities. She maintains active contact with a variety of groups in the community, such as welfare and adult education agencies, newspapers, Junior League, commercial firms active in the applied arts, parents' organizations, clubs, etc. She prepared this year a detailed handbook on the cultural resources and institutions of Cleveland and published

it with the secretarial aid of the Educational Department and the financial aid of the Cleveland Foundation. Mrs. Munger, in charge of our work with clubs and adult groups for a number of years, also has to meet a variety of outside demands in this connection.

2. Divisions of educational work.

In Section 13 of this report, the classified lists of personnel deserve attention also for the variety of headings under which the personnel is classified. This indicates the wide range of services performed by the staff. (See especially the list headed "Divisions of Educational Work and Personnel in Each Division.") Eighteen divisions of the work are used as headings, the same individual's name appearing under several, if he is thus engaged.

The main headings are as follows:

- Courses for Western Reserve University.
- Courses for Case Institute of Applied Science.
- Adult museum members' courses.
- Adult clubs, groups, and gallery guidance.
- Public lectures and gallery talks.
- Motion pictures.
- Circulating exhibits.
- School children's classes from Cleveland public schools.
- School children's classes from suburban, private, and
parochial schools.
- Saturday children's classes.
- Saturday afternoon children's entertainments.
- Summer outdoor sketching classes.
- Exhibitions of children's work.
- Supplies for classes.
- Special exhibits (in educational corridor, junior museum, etc.)
- Exhibition of the month (usually in Gallery I).

Journal of Aesthetics and Art Criticism.

Sunday radio phonograph programs.

3. Reports of various divisions of the department, attached herewith.

As usual, I have underlined in red, for quick reading, what seem to be the high spots in the reports of divisional supervisors. These disclose another year of successful work along many lines in serving the Cleveland community. We continue to receive the most friendly cooperation and many expressions of gratitude in dealing with other cultural institutions and with the large number of individual children and adults who accept the advantages offered by their museum.

The outstanding event of the year was the exhibition of masterpieces from Berlin museums. Quickly followed by two other distinctive and important exhibits - that of paintings by Van Gogh and that of modern wallpaper - it gave Cleveland an unforgettable experience of the world's great art. Enormous crowds demanded all the skill and patience of the educational staff in helping to guide them in an orderly pleasant way. In preparing for all these exhibits, the staff spent many hours of preparation -- listening to talks by experts, observing and reading. The unusually high attendance figures this year, resulting from special exhibitions, will probably be followed by a corresponding drop next year. Our statistics need considerable interpretation in such ways.

The educational work of the Museum has never been evaluated on a purely quantitative basis. Some of the most valuable phases of the work are done for small groups of specially talented children, and for small, advanced college classes. It is easy enough to build up large statistics of persons reached, especially if we were to include radio audiences. Comparative figures from year to year provide no accurate measure of progress, but they are interesting as an indication of popular demand.

There are cases where our statistics for attendance are smaller than they should be. For example, as pointed out in personal conference,

our classes for adult members and for children of members could be much larger. They can easily be greatly increased through reorganization of our relations with the Membership Department. The long waiting lists and eager demand for admission to classes is an indication that they are well received. Recreational classes for adults on practice of the arts are especially popular, including those on painting, sculpture, ceramics, and photography. Our classes for Western Reserve University and Case Institute of Applied Science have also been well attended. Only the limited size of the regular staff prevents much larger figures for work with the elementary schools of Cleveland and the suburbs. The demand there is insatiable, and the Cleveland Public School staff has not been able to satisfy as large a part of it as in previous years. There, too, a new permanent teacher is much needed.

4. Other activities.

Among the many services of the department which cannot be adequately evaluated in numerical terms, I will mention only a few.

One is the series of staff meetings which are held weekly from October to May and occasionally through the summer. As mentioned above, it is impossible to get all the staff together at once, and two meetings are held each week: one on Monday and one on Saturday, often with the same subject for discussion. The Monday meeting, attended by our full-time staff and a few others, is usually devoted to a talk by some curator or instructor -- sometimes a visiting speaker, such as Miss Blytt from Norway. It is devoted to objects in the Museum galleries, or to preparation for some important special exhibition. Mrs. Marcus and I each give a series of these talks each season, hers being devoted to Oriental art. Each member of the staff gives one of these talks during the year, and devotes quite a bit of time to preparing it. On Saturdays, the same talk is often repeated. Other meetings of ^{the Saturday} ~~this group~~ are devoted to discussing methods of instruction in the children's classes and their results in children's art work. Talks on Museum objects are preserved in our Education Index File, along with bulletin articles

and other relevant material. This file, supervised by Mrs. Munger, is much used by the teaching staff. Mrs. Marcus, is also spending part of her time on the preparation of gallery guide books, especially on Oriental art. These are to be placed in galleries for the use of visitors, and other copies will be available at the sales desk. Her splendid arrangements of flowers, in the Oriental style, have also been a valuable feature of exhibits and special occasions in the Museum.

It has been gratifying again this year to receive a number of foreign guests who wish to observe the Museum's educational work. However, this entails a surprisingly large amount of time on the part of the staff, to show them around and explain details.

The Educational Department is doing an increasing amount of work in preparing exhibitions. The bulk of this is done by the section of circulating exhibits under Miss Dunlavy, but this is not the whole story. In the exhibition of the month, you have invited us in the past several years to prepare special exhibits on the main gallery floor. These include first series objects, selected and arranged to bring out some particular idea, such as the Baroque style in various arts. Another set of exhibits occurs regularly in the educational corridor with Mrs. Ruggles in charge. There has been an increasing call for exhibits of our children's art work to be sent to other museums and even to Europe.

My own activities, in addition to supervising the work of the department, have been devoted in part to cooperation with Western Reserve University, in teaching graduate courses and as chairman of the division of art. A high spot of the year for me was a trip to Paris at the invitation of UNESCO and the United States Department of State. As American representative, I attended there a meeting of the experts on art in general education. This has been followed by a series of State Department meetings in this country, looking toward the development of international, cultural exchange. The Journal of Aesthetics and Art Criticism has grown steadily in circulation,

both in this country and abroad. It has served as a medium for bringing together the efforts of scholars in this field in all countries. In addition, I was able to finish this year a book on The Arts and Their Interrelations which is being published this April by the Liberal Arts Press of New York.

It is a pleasure to mention the high quality of our present secretarial staff, whose help has contributed greatly to the success of all the above-mentioned activities.

Respectfully submitted,

Thomas Munro

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REPORT OF DR. THOMAS MUNRO, CURATOR OF EDUCATION, ON UNESCO MEETING
IN PARIS -- MAY, 1948

The name "UNESCO" stands for "United Nations Educational, Scientific, and Cultural Organization". UNESCO is a subsidiary of the United Nations. Its aim is to develop international cooperation in cultural fields, and thus to advance the cause of peace and friendly relations throughout the world. It is highly developed along scientific lines, but has been, so far, comparatively inactive in the arts.

At the convention of UNESCO held in Mexico City in the fall of 1947, a resolution was adopted asking the Director General to call a meeting of experts on art in general education in Paris in the ensuing year. These were to recommend some concrete plans for developing the work of UNESCO in the arts and cultural interchange. That meeting was held in Paris in May, 1948. The invitation to attend it reached me in April. The other members of the committee were Herbert Read, the English art critic; E. M. Dickey, director of artistic education in the United Kingdom; Zoltan Kodaly, Hungarian composer; and Georges Favre, inspector of music teaching for Paris. Several other members of UNESCO's permanent staff and some distinguished French authorities on art and education also attended as guests.

The committee recommended that UNESCO should take immediate steps to encourage and assist cultural interchange between all member nations in the field of the arts. It proposed that an international office for such interchange be established in Paris at UNESCO House, and that each member country should set up a national committee to work with the Paris office. This could be either governmental, semi-governmental, or private in nature, depending on the practice in each country. The following types of cultural interchange would be assisted: international circulation of art exhibits, including work of students and children, as well as that of adult artists; exchange of information regarding improved methods of art education; fellowships and improved opportunities for artists, students, and teachers, for travel and study in other countries; international festivals of music and theater; information regarding opportunities to purchase art materials, including color prints, lantern slides, films, etc.; translation and publication of important books and articles on art education, most of which are not now available for use by teachers; encouraging the organization of international meetings of teachers and other professional workers in the field, for the exchange of ideas.

These recommendations have been approved by various official boards in UNESCO, and are now being considered at the general convention at Beirut. Our State Department called a series of meetings this fall which I attended, to follow up the Paris recommendations. It was decided that an American committee be appointed, probably with an office in New York City, for managing the American share in cultural interchange. In addition, advisory panels on the visual arts and on art education are being appointed.

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Suburban, Parochial, Private Schools, 1948

STAFF OR-
GANIZATION

As in other years, even though we have a large group of teachers for school work, no one person can devote full time to this. Teachers were Mrs. Charlotte Bates, Mr. George Culler, Mr. Thomas Elsner, Mrs. Jane Grimes (started in March, replacing Mrs. Mary Slack), Miss Sally O'Callaghan, Mrs. Dorothy Van Loozen, Mr. William Ward. Even those staff members who are full time employees of the Museum spend less actual time on teaching than ever before; Mr. Elsner has an increased schedule with Case classes, Mr. Culler who was originally assigned to school work for two days a week actually has less time due to pressing demands for other Museum activities. Mr. Ward left in June for the Orient but expects to return in February of '49 when he will again be on a half-time basis alternating with the Cleveland School of Art.

The secretarial situation was one that was extremely difficult. Miss Ruth Lawson left in August, at which time Miss Nancy Abbott started part of this work. Due to a series of unavoidable changes in personnel Miss Elizabeth Ripley started as school secretary in the very middle of the Exhibition of Masterpieces. This is in no way a personal criticism of any individual, but the resulting situation is one that is extremely difficult for all concerned. Not only is the entire secretarial personnel changed, but with all the teachers on irregular schedules it is impossible to delegate certain types of work to specific individuals.

EXHIBITION
OF
MASTER-
PIECES

The Exhibition of Masterpieces from Berlin Museums was such an outstanding event that it was necessary for us to change all regular methods of procedure in order to handle enormous crowds. A form letter was made up and prepared early in

the school semester. This was sent to a wide variety of school systems, many of whom responded by sending as many classes as possible. A copy of this letter is attached, attendances are reported in the accompanying statistical report. The teaching and secretarial staff were faithful and conscientious during this busy and trying period. It should be noted that no one (other than Mrs. Van Loozen) on the teaching or secretarial staff for this school division had ever been here before during a large exhibition where the procedure of introductory talks in the auditorium was necessary. It should also be noted that as a result of the exhibition our regular school program for this fall did not start until the month of November.

CLEVELAND
HEIGHTS

Main plans for Cleveland Heights elementary school work are always made with Miss Clara Scranton, Elementary Art Supervisor. Classes continue to visit the Museum regularly, occasionally using two busses. Miss O'Callaghan and Mrs. Grimes usually instruct these groups. Assembly programs were again given by Mr. Elsner on "Theatre Arts" for grades 4, 5, and 6 during the spring semester and grades 1, 2, and 3 this fall. One new elementary school was added and several new principals were appointed. At the request of the Heights Board of Education we are continuing to make up their Museum bus schedule for the entire semester; individual teachers then send in requested subjects. However, with the changes in personnel on the Heights as well as in the Museum, suggested lists of subject matter and conferences regarding them are urgently needed and will be planned.

We have continued to do our major portion of Junior High School work with Roxboro Junior High School where Miss Jennie Cathcart is an enthusiastic "Museum Coordinator". Mr. Ward did the major portion of talks during the spring semester, Mrs. Grimes and Mrs. Van Loozen took over the work this fall. At Monticello Junior High School where classes are extremely small Miss Dunlavy has continued giving her talks explaining exhibit material installed in that building.

In the Senior High School Miss Dorothy Bulkley continues as "Museum Coordinator", with efficient help from the school Visual Aid Department. One of the most carefully organized activities is that of the regular course given each semester to the combined art classes of Miss Bulkley and Mr. Bachtel by Mrs. Van Loosen. In the spring the subject was "Oriental Art"; this fall, "Design". For these series there is a combination of lecture and sketching time. Exhibits are installed and slides and plates are left in the school with which the teachers continue this work. Students make notebooks, and do design and craft problems which are always judged and evaluated at the Museum. Mrs. Bates has again continued her carefully integrated talks for the history departments. Students in these classes also make portfolios which are judged and evaluated at the Museum. Mr. Culler has continued with his successful series of talks for the departments of English and Dramatic Arts.

SHAKER
HEIGHTS

Planning meetings for the Shaker Heights - Museum program are frequently held with Mr. William Slade, Superintendent of Schools. The elementary schools now have three Art Supervisors and Mrs. Viola Wike continues to teach at the Museum each Friday. Mrs. Mildred Eynon continues as Junior High School, "Museum Coordinator", and planned the spring program to include a visit to the May Show by every Art student in the school. We have also continued a strong correlation with Social Studies classes. These groups alternate visits to the Museum with talks given in the school by Museum instructors. Mr. Charles Jeffrey is in charge of the Senior High School program where talks are given mainly for the departments of English, Social Studies, and Home Economics. Since both Mr. Jeffrey and Mr. Kenneth Caldwell of the Senior High Art Department are former Museum staff members, they have continued to give their own slide talks in the school as well as usually conducting their own classes in the Museum.

The school year reports which are made up for Cleveland Heights and Shaker Heights each summer deal more fully with the actual work done in both

these suburbs. Our main contacts with other school systems occurred during the May Show, and Exhibition of Masterpieces. At other times we try to accommodate requests for classes in the Museum but do not encourage outside talks since both staff and cars are at a minimum.

Respectfully submitted,

Dorothy Van Loozen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

September 13, 1948

Announcement to Schools:

The Cleveland Museum of Art is bringing to our city some of the finest paintings found by General Patton's army in the salt mines of Merkers, Germany. Included are pictures by Botticelli, Titian, Tintoretto, Hals, Rembrandt, Rubens, and other artists hardly less famous. This Exhibition of Masterpieces from Berlin Museums will be on view at the Museum from October 6 through October 22.

The admission fee is twenty-five cents except on Mondays, when it is \$1.00. Fees received go into a fund for the benefit of German children. All ticket money for school classes is to be collected by the teachers before coming to the Museum. Tickets will be sold in the auditorium and can then be held by the teacher until the class goes into the galleries.

Free explanatory talks on the Exhibition will be given for school children in the auditorium, Tuesday through Friday, as follows:

9:30 a.m. Elementary School classes:
fourth, fifth, sixth grades
1:30 p.m. Secondary School classes
3:30 p.m. Secondary School classes

These talks are planned as an introduction to the Exhibition and will be especially helpful before visiting the galleries since no talks will be given there. The entire time for the auditorium talk and gallery tour will be approximately one hour. Teachers wishing to schedule visits for other Museum subjects are requested to plan such trips after the close of this Exhibition, October 22.

These paintings attracted enormous crowds when shown in Washington, D.C., and New York, and after being returned to Germany almost certainly will never again be seen in this country. So we hope as many students as possible will be able to see this Exhibition. Call the Museum, Department of Education, Miss Abbott, GARfield 7340, and schedule your visit at a time that fits into your calendar.

Sincerely yours,

Dorothy Van Loozen
Dorothy Van Loozen
Supervisor of Children's Classes
Department of Education

na
Enclosure

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Saturday Classes, 1948

STAFF OR-
GANIZATION

There were few changes in staff organization this past year, and those that were made are in most cases very successful. Most important of these was the appointment of Howard Reid as Assistant Supervisor of Children's Drawing Classes in September. For many years we have needed such a person and Mr. Reid with his initiative and tact is the ideal teacher for this position. At present, teachers are as follows:

Gallery Classes

Registration

Mrs. Rita Myers (switched from Members' Classes for the months of October, November, December)

6 - 7 years

Mr. Louis Regalbuto (started in October after two months of observation. A former student in our Special Classes)

7½ - 8 years

Mr. Thomas Elsner

8½ - 9 years

Mr. Clark Garnsey (started last January)

9½ - 10 years

Miss Mildred Bickel

10½ - 11 years

Mr. James Baker

11½ - 12 years

Mr. Larry Jewell (started last February)

13 and over

Mr. Kenneth Caldwell

Special Classes

Beginning

Mr. Price Chamberlin

Advanced

Mr. Ronald Day

Members' Classes

6 - 7 years

Mrs. Mildred Eynon

7½ - 8 years

Miss Ethel Goddard (returned last January)

9 - 10 years

Mr. Bernard Specht

10½ - 11 years

Miss Sally O'Callaghan (switched from Gallery Classes)

11½ - 12 years

Mr. Paul Scherer

Advanced

Mr. Fred Vollman (switched from Special Classes)

Saturday Afternoon Junior Studio Club: Mr. Bernard Specht

Secretary: Miss Elizabeth Ripley (started in November)

Assistants: Mary Ellen Archer, Jack Brown, Peggy Brown, Ruth Cochran, Earl Greaves, Jetta Hansen, Ed Mileta, Betty Ptak

Volunteer Assistants: Carolyn Goff, Ruthann Greger, Ann Lowry, Ruth Ann Schulte, Cathy Stewart, Barbara Vedrey, Jane Watt, Bonita Weed

SYLLABUS

The syllabus which Mrs. Wicks compiled (from Lesson Plans written during the period of the grants for the study of age levels) was mimeographed and bound this summer. This is a long awaited volume. All the teachers have a copy and have been asked to note any difference in the work they are now doing with the types of lessons suggested by those of us who originally worked it out some ten or fifteen years ago. A series of staff reports dealing with these differences or similarities will be given after the first of the year.

SUPPLIES
AND
EQUIP-
MENT

This fall we were privileged to have the addition of a new studio (at the end of the tunnel, above the carpenter shop). This very desirable room is used by the Advanced Special class which we made double size this year since this new large studio was available. Not only does this mean that our advanced students have a very professional workshop, but it also frees the Modeling Studio (where this group formerly met) for Members' Classes who wish to do clay or involved craft problems.

ROADS TO
WORLD
UNDER-
STANDING
PROGRAMS

We have continued as one of the four sponsors for the "Roads to World Understanding" programs for young people which are held monthly from October through May. Mrs. Van Leezen, as Museum representative, attends these monthly programs as well as the planning meetings for them. Exhibits are sent to the Library each month which include chalk drawings made by our students. These latter are listed separately under Exhibitions. In addition, we occasionally supply the chairmen or some of the speakers. Tom Elsner was a very capable chairman for the program on "Argentina", and Ronald Day led a group of our students for a drawing demonstration done as part of the program on "Mexico".

EXHIBITIONS

All our exhibitions continue to be fully labeled and described since they are always made up for educational purposes. Miss O'Callaghan assists with this work most conscientiously, Mrs. Ruggles (who took over Special Exhibits when she retired) is most cooperative with mounting and installation.

In the Museum there were the following exhibitions:

Work of Gallery Classes	January	Educational Corridor
Work of Members' Classes	March	Educational Corridor
Demonstration Drawings from		
May Entertainment	May	Junior Museum
"Roads to World Understanding"	June - July	Educational Corridor
Drawings		
(A radio talk was given on this exhibition by one of our former students)		
Work of Outdoor Classes	August	Educational Corridor
Work of Special Classes	December	Educational Corridor

Outside the Museum were the following:

Chalk drawings, Austria	January	Cleveland Public Library
Chalk drawings, United Nations	February	Heights High School (for United Nations Conference)
Work of all classes	February	Cooperstown Museum, N. Y.
Chalk drawings, Argentina	February	Cleveland Public Library
Chalk drawings, Czechoslovakia	March	Cleveland Public Library
Chalk drawings, Mexico	April	Cleveland Public Library
Water Colors, Scholarship	August	To Pepsi-Cola Company for New York office.
Students		
Chalk drawings from "Roads to World Understanding"	August-September	Cleveland Public Library
programs, 1947 - 48		
Chalk drawings, Germany	October	Cleveland Public Library
Chalk drawings, Korea	November	Cleveland Public Library
Chalk drawings, United Nations	December	Cleveland Public Library

Other groups of drawings were sent at various times to magazines such as Story Parade and to newspapers. Also, several groups of photographs were made up for magazines, newspapers, and the State Department.

EXTRA
ACTIVITIES

On the first Saturday in May we again had our Open House for Members' Classes followed by an afternoon entertainment put on by boys and girls from 6 - 16 years. Each year the activities for this day become more elaborate. Mimeographed invitations were decorated with illustrations by the students. The entertainment, "A Day at the Circus", consisted of demonstration drawings made on the Auditorium stage by carefully chosen representatives from each class, as well as music and dancing for which the children had had tryouts in advance.

The Treasure Quiz was held during the month of October. This was for Saturday classes only and was based on the Exhibition of Masterpieces. A separate report on the quiz is attached.

During November we planned a new correlation with a series of Saturday morning radio broadcasts, "Books Bring Adventure". Books were reviewed by Mrs. Grimes, special visual material was reserved, and extra radios were brought in by the staff. Unfortunately, the interference of machinery within the building makes it impossible to hear a radio program. So the whole project was abandoned.

Christmas projects are always very important to our classes. This year the younger classes especially made an interesting variety of decorations and toys.

Visitors have continued to come throughout the year. We have a constant variety of people, some from out of town, some from other countries, and others who are teacher training students putting in some of their required hours of observation.

Respectfully submitted,

Dorothy Van Loozen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

TREASURE QUIZ, 1948

The Treasure Quiz was given to any students in the Saturday Morning Classes who are nine years and over and who wished to take the Quiz. It was based this year on the Masterpieces from Berlin Museums, which were on exhibition from October 6th through October 24th.

Mrs. Van Loosen was in charge of the Treasure Quiz, assisted by Mrs. Grimes. The Saturday Morning teachers who participated were: Miss Bickel, Mr. Day, Mr. Scherer, Mr. Caldwell, Mr. Jewell, Mr. Specht, Miss O'Callaghan, Mr. Vollman, Mr. Baker, and Mr. Chamberlin.

A list of 25 of the Berlin Masterpieces was drawn up to include important and representative paintings from each of the periods and particularly from the greatest painters of each country. The list follows:

1. Austrian, anonymous, "Christ on the Cross with the Virgin and St. John"
2. Sassetta, "Scene from the Legend of St. Francis"
3. Memling, "The Virgin and Child Enthroned with an Angel"
4. Patinir, "The Rest on the Flight into Egypt"
5. Lippi, "Allegory of Music"
6. Mainardi, "Portrait of a Young Man"
7. Guardi, "Piazza San Marco, Venice"
8. Titian, "Portrait of a Daughter of Roberto Strozzi"
9. Titian, "Titian's Daughter, Lavinia"
10. Rubens, "The Virgin and Child Enthroned with Saints"
11. Terborch, "Fatherly Advice"
12. Vermeer, "Young Lady with a Pearl Necklace"
13. Steen, "Baptismal Party"
14. De Hooch, "The Mother"
15. Kalf, "Still Life" (with a peach).
16. Hebbema, "A Road Winding Amongst Clumps of Trees and Small Farms"
17. Hals, "A Little Girl with her Nurse"
18. Hals, "Singing Boy with a Flute"
19. Hals, "Mille Bobbe, the Witch of Haarlem."
20. Rembrandt, "Self-Portrait as a Young Man"
21. Rembrandt, "Daniel's Vision"
22. Rembrandt, "The Man with the Golden Helmet"
23. Poussin, "Jupiter Nourished by the Goat Amalthea"
24. Watteau, "Outdoor Festival"
25. Manet, "The Greenhouse"

On Saturday morning, October 9th, at 10:45, Mrs. Van Loozen gave a preliminary showing of the slides, with a talk, to the six classes (two gallery, two specials, and two members'), aged 12 years and over. This was followed by a visit to the exhibition for any students who cared to go. About 55 went at this time.

The following Saturday morning, October 16, at 10:45, Mrs. Van Loozen again gave a showing of the slides, along with a talk, this time to the four classes 9 through 11 years old, (two gallery classes and two members' classes). Again this was followed by a trip to the galleries.

October 23rd, at 10:45, all ten classes (300 - 350 students) met together in the auditorium for the Treasure Quiz. Mimeographed forms of the questions were given out to the children, of which a copy is attached.

The following list of ten slides was that used for the actual Treasure Quiz, selected, of course, from the original 25 in the preliminary showing:

1. Sassetta, "Scene from the Legend of St. Francis"
2. Patinir, "The Rest on the Flight into Egypt"
3. Titian, "Titian's Daughter, Lavinia"
4. Rubens, "The Virgin and Child Enthroned with Saints"
5. Vermeer, "Young Lady with a Pearl Necklace"
6. Hobbema, "A Road Winding Amongst Clumps of Trees and Small Farms"
7. Hals, "Hille Bobbe, the Witch of Haarlem"
8. Rembrandt, "The Man with the Golden Helmet"
9. Watteau, "Outdoor Festival"
10. Manet, "The Greenhouse"

The Quiz consisted of two pages of questions, with one multiple-choice question for each slide shown in the Quiz (10 in all), and some space left under each question for any additional information about picture, period, or artist.

During the week of October 25th, the papers were graded by Mrs. Grimes and Miss O'Callaghan. Scores were accumulative, with one point given for every correct item of information or artistic analysis. The papers of the Advanced Specials Class were particularly fine. They showed by the kind of information placed under each question, a sound knowledge of periods and styles and an understanding of the history of painting. They also represented a

considerable amount of research in the library on the part of the students.

(Note: see especially papers for Mr. Day's class).

On October 30th the prizes were distributed to the winners in the rooms where the classes were meeting at the time. Prizes were distributed by Mrs. Van Loosen and Miss Cole, President of the Junior Council. This group furnished the prizes which were:

NOTE BOOK PRIZES

(Slide shown: "The Greenhouse")

Does this painting describe a religious community? ... a party? ... a view of nature? ...

What else can you write about this painting as to country? period? artist?

(Slide shown: "Outdoor Festival")

Does this painting describe a religious community? ... a party? ... a view of nature? ...

What else can you write about this painting as to country? period? artist?

(Slide shown: "The Man with the Golden Helmet")

Is the background of this painting in deep shadow because this emphasizes the most important part of the picture? ... because the artist could not paint details? ... because he had very little light to work by? ...

What else can you write about this painting as to country? period? artist?

(Slide shown: "The Witch of Harlem")

What else can you write about this painting as to country? period? artist?

(Slide shown: "The Man with the Golden Helmet")

What else can you write about this painting as to country? period? artist?

Suggestion:

It would aid greatly in grading papers for a quiz like this one, if the teachers in the Saturday classes would report on any special and unusual pieces of information which they give their classes in preparatory discussions of the items used in the quiz. Particularly, legendary material or information on which scholars do not agree should be reported, if this has been offered to the class as information which they might use on the quiz for additional points.

Name..... Age.....

Class (Check one) Members Gallery Special

(Slide shown: Sassetta, "Scene from the Legend of St. Francis")

- (1) Did the artist leave one wall of the room open because he didn't know any better? because it was the customary way to paint it at that time? ... because he was trying to make a movie?
What else can you write about this painting as to country? period? artist?

(Slide shown: Patinir, "The Rest on the Flight into Egypt")

- (2) Was the artist most interested in expressing emotion? describing a scene? painting figures?
What else can you write about this painting as to country? period? artist?

(Slide shown: Titian, "Titian's Daughter, Lavinia")

- (3) Is the girl posed this way for a good figure arrangement? to make the bowl of fruit important? to show her face?
What else can you write about this painting as to country? period? artist?

(Slide shown: Rubens, "The Virgin and Child Enthroned with Saints")

- (4) Was this painting planned for a small room in a home? a doctor's office? a church?
What else can you write about this painting as to country? period? artist?

(Slide shown: Vermeer, "Young Lady with a Pearl Necklace")

- (5) Did the artist leave the wall blank and empty because he had no idea how to fill the space? because he was interested in the way light fell upon the wall? because the room was small?
What else can you write about this painting as to country? period? artist?

Name Age

Class (Check one) Members Gallery Special

(Slide shown: Hobbema, "A Road Winding Amongst Clumps of Trees and Farms")

- (6) In this painting are the most important things the trees? the people? the paths?
What else can you write about this painting as to country? period? artist?

(Slide shown: Hals, "Hille Bobbe, the Witch of Haarlem")

- (7) Would you describe this artist's way of painting as full of tiny, careful details? smooth and even? broad and free?
What else can you write about this painting as to country? period? artist?

(Slide shown: Rembrandt, "The Man with the Golden Helmet")

- (8) Is the background of this painting in deep shadow because this emphasizes the most important parts of the picture? because the artist could not paint details? because he had very little light to work by?
What else can you write about this painting as to country? period? artist?

(Slide shown: Watteau, "Outdoor Festival")

- (9) Does this painting describe a religious ceremony? a party? a view of Venice?
What else can you write about this painting as to country? period? artist?

(Slide shown: Manet, "The Greenhouse")

- (10) Was the artist most interested in the background? the amount of light in the picture? the people?
What else can you write about this painting as to country? period? artist?

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Leezen, Supervisor of Children's Classes

Subject: Annual Report, Outdoor Sketching Classes, 1948

ENROLLMENT Each year the Outdoor Classes are among our most successful projects.

They were outstanding for several reasons; particularly because of the highest attendance ever recorded for a five week period, 6430, and also because for the first time in many years we were able to accommodate all students who seriously wished to attend. On the first two days we enrolled up to 50 children in each of the six regularly planned classes. Some of these students had come to the Museum as early as 8:00 a.m. since they realized that we take no advance registration for these free groups. This still left 361 students whose names we recorded on waiting lists. Obviously it would have been impossible to absorb even a small portion of this group during our five week period. Therefore, with the permission of the Director we quickly sent out letters inviting all these children to attend afternoon classes two days a week for the last four weeks of this summer session.

PLANNING AND PROCEDURE We had realized that we could expect large crowds who would immediately be ready to start drawing, so we prepared our supplies and planned our procedure well in advance. During the month of May all supplies were ordered, announcements were mimeographed and distributed to schools, and involved campaigns were worked out with the Publicity Department regarding newspapers, radio, etc. On the first days of classes all students were directed to a particular section of the auditorium according to age. As each given group reached 50 in number, extras were placed in the rear of the auditorium until that space too, was completely filled. By this time, groups left by way of back stage with their teachers and we began to bring in the extra people who were still waiting in the foyer and on out through the turnstile. On succeeding days we kept the same

seating arrangement in the auditorium, designated by signs. All classes met here before leaving to go outside with their teachers to various locations near the Museum where lessons were assigned. Individual reports by the teachers which deal specifically with the actual lessons are filed with Saturday Lesson Plans.

STAFF
ORGAN-
IZATION

Plans for the teaching staff were also started well in advance and were confirmed as early as the first week in May.

Teachers and age levels were:

Tuesday and Thursday

<u>A.M.</u>		<u>P.M.</u>	
6 years	*Mr. Kenneth Caldwell	6 years	Miss Sally O'Callaghan
7	Miss Mildred Bickel	7 - 8	Mrs. Rita Myer
8	*Miss Sally O'Callaghan	8½ - 9	Mrs. Viola Wike
9	Mrs. Rita Myers	10 - 11	Mr. Price Chamberlin
10	Mrs. Viola Wike	12 - 13	Mr. Howard Reid
10½	Mr. Price Chamberlin	Registration	
Registration	*Mr. Howard Reid	and	Mrs. Dorothy Van Leezen
Volunteers, etc.	Mrs. Dorothy Van Leezen	Volunteers	

Wednesday and Friday

11 years	Miss Mildred Bickel
11½	Mr. Howard Reid
12	Mrs. Viola Wike
13	Mr. Kenneth Caldwell
14	Mrs. Dorothy Van Leezen
15 - 16	Mr. Price Chamberlin
Registration	Miss Sally O'Callaghan

*These three teachers were new to Outdoor Classes, but since they have all been associated with the Museum for several years and have taught all other types of classes they immediately fit into the general routine. In fact, it would be almost impossible to find a more unified and cooperative staff as a whole. Jetta and Ed who again took care of the supplies and then acted as assistant teachers were more efficient than ever before.

VOLUNTEER
ASSISTANTS

Volunteer assistants have proved invaluable over a period of years so we tried to organize the group as carefully as possible. In April, Mrs. Van Leezen contacted the Central Volunteer Bureau of the Welfare Federation who made up a

request form to be filled out by applicants. We also sent letters to our former volunteers and Jetta Hansen attended as Museum representative a June rally of the Welfare Federation. The Cleveland Press printed a very good article describing the work of the volunteers and asked interested young people to contact Mrs. Van Loosen for an interview. From these sources she chose 25 young people, all of whom proved to be exceptionally good. A training meeting was held preceding regular assignments for various classes throughout the week. At the end of our five weeks session we sent each one a letter of appreciation with a color print of Van Gogh's "The Road Menders". We also sent reports requested by the Welfare Federation evaluating each volunteer and listing numbers of hours of service for each individual.

MEMBERS CLASS

Mr. Harry Schulke again conducted a summer group for children of members on the same days as the Outdoor Classes but with the ages reversed, so that any child who wished to attend the free Outdoor Classes could do so. These groups were again extremely popular, the problems given were unique in the realm of crafts, and there was not the slightest conflict between the free classes and the member's.

EXHIBITION

An exhibition of work, fully labeled and described, was hung in the Educational Corridor during the month of August. Each class was represented with typical drawings and one separate mount had a cross section of class work, "We Went to the Garden Center". During the month of October these mounts were borrowed by Cleveland Heights and Shaker Heights and were displayed in their schools.

PROBLEMS AND SUGGESTIONS

The main suggestion of the staff as a whole is for a six week period. It seems that we are scarcely well organized when it is the end of the summer session. It would also be desirable to have our time correspond with the summer calendar of the University and the Art School.

The main problem of the staff and students is again, as always, the lack of washroom facilities to accommodate such large groups of students. We try to

work things out on the basis of a relay race but Tuesdays and Thursdays are real trials. There is no attendant stationed in the washroom and the combination of many young children, parents accompanying them, adults attending summer school classes, museum staff, and visitors made almost complete chaos.

Some way of slowing up traffic, especially north of the Museum, would also be desirable. We hope it might be possible to have signs during our summer session similar to those used near schools which would simply say "Slow, children". We do take the children in a line when we have them as a group, but at dismissal time it is often dangerous.

Respectfully submitted,

Dorothy Van Leezen
Supervisor of Children's Classes

Attached: Comparative Statistics, 1947 - 48

Schools Represented (217, listed by school system)

Museum Mimeograph Announcement

THE CLEVELAND MUSEUM OF ART
Department of Education

Statistical Report-Outdoor Sketching Classes-1948

DAY	DATE	CLASSES	ATTENDANCE	TOTAL CLASSES	TOTAL ATTENDANCE
First					
Week: Tuesday	June 15	8 *	534		
Wednesday	June 16	8 *	384		
Thursday	June 17	7 **	312		
Friday	June 18	7 **	269		
				30	1499
Second					
Week: Tuesday	June 22	6	304		
Tuesday p.m.	June 22	5	230		
Wednesday	June 23	6	238		
Thursday	June 24	6	262		
Thursday p.m.	June 24	5	204		
Friday	June 25	6	234		
				34	1472
Third					
Week: Tuesday	June 29	6	259		
Tuesday p.m.	June 29	5	233		
Wednesday	June 30	6	221		
Thursday	July 1	6	193		
Thursday p.m.	July 1	5	162		
Friday	July 2	6	183		
				34	1251
Fourth					
Week: Tuesday	July 6	6	205		
Tuesday p.m.	July 6	5	153		
Wednesday	July 7	6	185		
Thursday	July 8	6	206		
Thursday p.m.	July 8	5	139		
Friday	July 9	6	190		
				34	1078
Fifth					
Week: Tuesday	July 13	6	221		
Tuesday p.m.	July 13	5	138		
Wednesday	July 14	6	183		
Thursday	July 15	6	224		
Thursday p.m.	July 15	5	171		
Friday	July 16	6	193		
				34	1130
				<u>166</u>	<u>6430</u>

*Two extra temporary classes to accommodate children whose names were put on waiting list; later invited to afternoon classes.

** One extra temporary class to accommodate children whose names were put on waiting list; later invited to afternoon classes.

THE CLEVELAND MUSEUM OF ART
Department of Education

Statistical Report-Outdoor Sketching Classes-1947

	DAY	DATE	CLASSES	ATTENDANCE	TOTAL CLASSES	TOAL ATTENDANCE	
First Week:	Tuesday	June 24	6	417			First Week:
	Wednesday	June 25	6	305			
	Thursday	June 26	6	310			
	Friday	June 27	6	277			
					24	1309	
Second Week:	Tuesday	July 1	6	265			Second Week:
	Wednesday	July 2	6	229			
	Thursday	July 3	6	236			
	Friday	July 4	-	-			
					18	730	
Third Week:	Tuesday	July 8	6	250			Third Week:
	Wednesday	July 9	6	212			
	Thursday	July 10	6	228			
	Friday	July 11	6	208			
					24	898	
Fourth Week:	Tuesday	July 16	6	275			Fourth Week:
	Wednesday	July 16	6	217			
	Thursday	July 17	6	256			
	Friday	July 18	6	201			
					24	949	
Fifth Week:	Tuesday	July 22	6	234			Fifth Week:
	Wednesday	July 23	6	190			
	Thursday	July 24	6	242			
	Friday	July 25	6	194			
					24	860	
					<u>114</u>	<u>4746</u>	

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THE CLEVELAND MUSEUM OF ART
Department of Education

Schools represented in Summer Outdoor Classes

1948

Cleveland Public:

1. Adams, John	1	43. Longfellow, H.	1
2. Addison Jr.	5	44. Longmead	1
3. Agassiz, Louis	2	45. Marshall, John	13
4. Almira	3	46. Memphis	2
5. Audobon Jr.	7	47. Miles	9
6. Barkwill	1	48. Miles Park	2
7. Bolton	2	49. Milford	2
8. Boulevard	1	50. Memorial	5
9. Brett	5	51. Mt. Auburn	1
10. Browing	1	52. Mt. Pleasant	5
11. Case Woodland	7	53. Murray Hill	11
12. Chesterfield	16	54. Nottingham	7
13. Cleveland, Moses	7	55. Orchard	1
14. Collinwood	7	56. Outhwaite	1
15. Columbia	16	57. Quincy	3
16. Corlette	3	58. Parkwood	5
17. Dawing	1	59. Perry, O. H.	2
18. Denison	4	60. Puritas	4
19. Dike	3	61. Rawlings Jr.	1
20. Doan	13	62. Rice, Harvey	2
21. Dunham	2	63. Rickoff,	2
22. East Clark	4	64. Rosedale	15
23. East High	1	65. Saint Clair	4
24. East Madison	1	66. Rhodes, J. F., High	1
25. Empire	4	67. Standish, Miles	18
26. Euclid Park	5	68. Sowinski	3
27. Fulton Jr.	1	69. Sunbeam	1
28. Glenville	2	70. Tremont Jr.	1
29. Gracemont	2	71. Union	1
30. Hale, Nathan, Jr.	4	72. Valley View	1
31. Hamilton, Alex., Jr.	8	73. Wade Park	1
32. Hawthorne, N.	2	74. Waring	1
33. Hazeldell	30	75. Watterson	1
34. Henry, Patrick, Jr.	15	76. Wayne, Anthony	6
35. Hodge	1	77. West High	5
36. Holmes, O. W., Jr.	8	78. West Tech	1
37. Hough	13	79. Willson	1
38. Jefferson, Thos., Jr.	2	80. Woodland	3
39. Kentucky	1	81. Wright, Wilbur	4
40. Kinsman	2		
41. Landon	3		
42. Lincoln	3		

THE CLEVELAND MUSEUM OF ART
Department of Education

School represented in Summer Outdoor Classes

1948

Cleveland Heights:

1. Boulevard	5
2. Canterbury	1
3. Coventry	11
4. Fairfax	6
5. Heights High	3
6. Noble	16
7. Oxford	3
8. Roosevelt Jr.	5
9. Roxboro Elem.	11
10. Roxboro Jr.	5
11. Taylor	1

East Cleveland:

1. Caledonia	1
2. Chambers	14
3. Forest View	1
4. Kirk	12
5. Mayfair	3
6. Prospect	11
7. Rozelle	2
8. Superior	5
9. Shaw High	3

Euclid:

1. Central	4
2. Roosevelt	3
3. Shore	8
4. Upson	2

Garfield Heights:

1. Garfield Elem.	9
2. Garfield Jr.	1

Lakewood:

1. Emerson	1
2. Harding Jr.	3
3. Lakewood High	1

Maple Heights:

1. Maple Heights Elem.	3
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Parma:

1. Parma High	1
2. Ridge Road	1
3. Thoreau Park	2
4. Turlpike	1

Rocky River:

1. Beach	1
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Shaker Heights:

1. Lomond	3
2. Ludlow	4
3. Malvern	6
4. Moreland	4
5. Shaker Jr.	7
6. Shaker High	3

South Euclid & Lyndhurst:

1. Brush High	3
2. Lyndhurst Elem.	3
3. Victory Park	5

Private:

1. Hathaway-Brown	1
2. Laurel	1

Out of Town:

1. Andrews	2
2. Avon Lake	2
3. Bedford	2
4. Berea	2
5. Bratenahl	11
6. Brecksville	2
7. Brooklyn Village	6
8. Granger	1
9. Northwood	1
10. Mayfield Road	4
11. Marion	1
12. Painesville	1
13. Orange	5
14. Richmond	1
15. Riverside	1
16. Wickcliffe	5
17. Willoughby	1
18. Chagrin Falls	1
19. Cuyahoga Heights	1
20. Los Angeles	1

THE CLEVELAND MUSEUM OF ART
Department of Education

Schools represented in Summer Outdoor Classes

1948

Parochial:

1. Annunciation	5	41. St. Ignatius	1
2. Beaumont	4	42. St. Jerome	5
3. Benedictine	1	43. St. John	6
4. Blessed Sacrament	4	44. St. John Lutheran	1
5. Christ the King	16	45. St. Joseph	7
6. Christ Lutheran	1	46. St. Luke	1
7. Cleveland Christian	1	47. St. Marian	4
8. Gesu	3	48. St. Mary	1
9. Hebrew Academy	2	49. St. Michael	2
10. Holy Cross	12	50. St. Patrick	12
11. Holy Name	1	51. St. Ladislaus	2
12. Holy Redeemer	1	52. St. Mary of Corlette	1
13. Holy Trinity	4	53. St. Paul Lutheran	3
14. Immaculate Conception	3	54. St. Peter	2
15. Immaculate Heart of Mary	1	55. St. Peter & Paul	3
16. Lourdes	2	56. St. Philips	1
17. Notre Dame	6	57. St. Philomena	8
18. Our Lady of Angels	3	58. St. Procop	1
19. Our Lady of Czestahova	1	59. St. Stephen	7
20. Our Lady of Peace	6	60. St. Threse	3
21. Saint Agatha	4	61. St. Thomas	5
22. Saint Agnes	4	62. St. Thomas Aquinas	3
23. Saint Aloysius	7	63. St. Timothy	3
24. Saint Andrew	4	64. St. Vincent de Paul	14
25. Saint Anne	13	65. St. Stanislaus	10
26. Saint Augustine	1	66. St. Wendelin	1
27. Saint Benedict	3	67. St. Wenceslaus	4
28. Saint Boniface	1	68. Ursuline Sacrad Heart	2
29. Saint Casimir	1	69. Villa Angela	1
30. Saint Catherine	6	70. The Transfiguration	1
31. Saint Cecilia	1		
32. Saint Christine	1		
33. Saint Clements	2		
34. Saint Edward	5		
35. Saint Elizabeth	5		
36. Saint Emmanuel	1		
37. Saint Frances	3		
38. Saint Francis de Sayles	2		
39. Saint Gregory the Great	2		
40. St. Hyacinth	1		

THE CLEVELAND MUSEUM OF ART
Department of Education

SUMMER ACTIVITIES FOR YOUNG PEOPLE

1948

Children's drawing classes will be open free to anyone between six and sixteen years old, regardless of Museum membership. Boys and girls may attend Saturday Classes, as well as, Outdoor Sketching Classes. Registration is at 9:00 a.m.

FREE OUTDOOR SKETCHING CLASSES IN THE FINE ARTS GARDEN

Tuesday, June 15 through Friday, July 16
9:30 to 11:30 a.m.

These classes are arranged for boys and girls who are interested in outdoor sketching and painting. Several classes will be formed and then assigned to various teachers. These groups will spend two mornings a week sketching in the Fine Arts Garden. All materials will be furnished by the Museum. On rainy mornings the classes will meet in the Museum galleries to study landscape drawings and paintings in the Museum collections.

Younger Groups (6 through 10 years)
Tuesdays and Thursdays, 9:30-11:30 a.m.

(Beginning June 15, with registration and the first meeting in the Auditorium)

Older Groups (11 through 16 years)
Wednesdays and Fridays, 9:30-11:30 a.m.

(Beginning June 16, with registration and the first meeting in the Auditorium)

OPEN GALLERY CLASSES ON SATURDAY MORNINGS

Saturdays, 9:30-11:30 a.m.
throughout the summer

These classes are arranged for boys and girls who are interested in drawing in the Museum galleries. Classes are arranged according to age level and assigned to various teachers. All materials will be furnished by the Museum. Registration at 9:00 a.m. on any Saturday morning at the desk in the Foyer. If necessary, registration will be limited in order to control the size of classes.

For further information concerning the above classes, please call the Department of Education, Garfield 7340.

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Ann V. Horton, Supervisor of Cleveland Public Schools Activities

Subject: Annual Report, 1948

This year's report will be given under two main headings: Secondary and Elementary.

SECONDARY

Emphasis has been placed on giving more service in the Museum and less complete coverage in classrooms. We are able to report considerable gains for May Show based on proper motivation, smaller groups, and no self-conducted sketchy visiting. From September through December, Mr. Day and Miss Church capitalized on the great publicity given to Berlin, Van Gogh, and other fall Shows by contacting every Secondary School (Art Department first, sometimes entire school) with preview talks which definitely counted in attitudes toward great Exhibits as well as statistics. 5000 students were contacted in the school before the Berlin Exhibit opened. 3000 visited the Berlin Show; 1000, the Van Gogh Show; and 250, the Wallpaper Show. We encourage small groups distributed throughout the day, rather than large groups. During the Berlin Show, Elementary schedules were discouraged (but none refused). Since all Museum service centered on the Berlin Show, the usual requests for techniques, although deferred, have been steadily picked up. Mr. Day similarly serves Distributive Education and classes in the Languages.

The Scholastic Exhibit of North East Ohio area now requires full time of two teachers for two months. While it breaks the regular Museum service, it comes between big Museum attractions, at a time when few classes would be visiting the galleries. It has two points worthy of consideration, which are steadily gaining in import - namely:

- a. It tends to induce in students more Museum visits because, through Scholastic showing, pupils and parents become art conscious, keen in evaluation, and stimulated to wholesome attitudes toward art greater than their own.
- b. It is accorded more acceptance as an art show by the Superintendent's Staff at Cleveland Headquarters than other greater art exhibits because it is to them a Junior May Show. Their growing appreciation of art is a thing to capitalize as well as their regard for Mr. Day's efficiency in managing it. They see this show in a highly favorable relation to the general art contributions of the city.

Since the Junior High Curriculum is necessarily less specialized than that of High School, our Junior High Museum service is spread over more subject areas than those of classes intent on graduation from High School. All Museum teachers have given much attention to evaluating services to this age level. Miss Church, through tireless service and many conferences about Curriculum, is convinced that it is well to:

- a. Limit the types of requests to topics which will serve more than one school.
- b. Build up certain basic series which permit the Museum teacher to work more closely with groups progressively through a unit.
- c. To encourage larger groups (lecture room or auditorium), providing all are motivated and working in the same subject matter area - i.e. all Home Economics, all Social Studies or all Art students.
- d. Avoid building up a series or even answering a separate request which will be repeated in Senior Museum service. This came up when a changed Eighth grade Social Studies Curriculum brought requests for a service long established in Tenth grade History.

The final listing of Secondary Services must take account of Mr. Day's revision of Radio-Science lessons and his active work in N.E.O.T.A. and Ohio Educational Association.

As this service goes steadily on I am gratified to find assurance that, while work in a large system must bear a repetitive pattern, it is vitalized by our teachers' watchful attention to individual problems as well as to the general type herein reported. We have gratifying evidence in things which often pass without mention:

- a. For the first time in years, East Tech called Mr. Day to their auditorium to make a complete coverage of the schools.
- b. Jane Addams, now a girls' Tech High, sent 200 students at a difficult time to see the Wallpaper Exhibit. Teachers here and at Addison are using the Museum for their own professional growth as never before. (Miss Church has built this.)
- c. For the first time in Museum history, a group of students elected to visit the Museum (for Wallpaper Exhibit) on the Friday, half-holiday of the closing day of school. (Miss Church -- Addison)

ELEMENTARY

An increased use of C.T.S. buses by Elementary Schools has tended to concentrate elementary visits on days when two teachers are available. 1½ days per week can assure 6 classes. Occasionally a bus load is planned with one self-conducted class and one Museum served. Efforts to divide bus loads between Western Reserve University Historical Society and The Art Museum have not been very successful.

There are now 8 Art Curriculum Centers (covering all types of schools) to be served. All want Museum service extended to teachers in their classrooms. I am studying this and so far presenting only the Museum material which promotes a Museum visit by the class.

Our Teacher Training Centers have asked, and received) conference hours for their apprentices and class visits in the Museum.

I have promoted P.T.A. meetings in the Museum at which time mothers watch classes in action and have "acquaintance tours".

Mr. Day's Summer University classes have led to valuable extensions of Museum service FOR ELEMENTARY ~~in~~ units of work.

Miss Church does a valuable service in dropping into Elementary Schools when she is serving a neighboring Junior School. Sometimes she leaves material, sometimes not - but always inspiration and a recall of The Cleveland Museum of Art.

For every important exhibit - May Show, Van Gogh, Wallpaper, Renoir, etc. - notices of extra curricula service go to the Superintendent's bulletin appraising all teachers of 4:15 P.M. and 7 P.M. meetings when a Museum teacher conducts a gallery hour for teachers and their guests. This, we think, is teacher training in an agreeable way.

During the September-December period every school radio lesson was rearranged to publicize our big shows. There were 12 Elementary and 8 Junior High lessons.

From the nature of our set-up Elementary classes receive the least service. However, placing my own help on the basis of a consultant, no teacher is ever refused conference for her problem or aid in securing Museum material. We defer rather than refuse teaching service.

Respectfully submitted,

Ann V. Horton

To: Curator of Education

From: George D. Culler

Subject: Film Programs

Department of Education
Annual Report
1948

The attached pages list the film programs offered to Museum members and public during the last year, and the attendance at these programs.

It is my feeling that attendance has been quite satisfactory. Even the programs of rather specialized interest attracted good crowds, and in general the auditorium was well filled. Unless signs of slackening interest appear, I do not favor any additional efforts to attract audiences. Especially popular programs have always been a problem because of the necessity to turn away people. Such programs, where the popularity can be gauged in advance, should not be scheduled for a single performance.

The program of films offered, both in terms of individual interest and of variety, was a distinct improvement over the previous year. Especially notable, in my estimation, were Zero for Conduct, and the Program of Experimental Films offered in May.

Work was done in December to improve the film catalogue file, and in general methods for retaining information about films have been materially improved. Requests for new catalogues from our major sources for historical and foreign films have resulted in a wider selection of titles than we have previously enjoyed. The location of a secretary in the office next to mine has made it possible for me, for the first time, to maintain an orderly and methodical file on film information, and to keep such a file functioning and up to date. The benefit of this move to the film program is and will be considerable.

The problem of adequate equipment remains with us. Plans for the revision of sound and projection equipment were instituted again near the end of the year. At the present writing I have not been able to ascertain the effect which recent economy measures may have upon this program. In the interim I am continuing efforts to insure adequate inspection and maintenance of existing equipment.

Late in the year, with your approval, I assumed responsibility for the functioning of the slide lanterns used by the Educational Department. At the present time some distinct gains have been made in this area: the screen in the classroom has been repainted, three of the lanterns in regular use have been completely overhauled, and other repairs are scheduled. The Superintendent has agreed to set up a system of regular inspection and testing of this equipment by the electrician, and I intend to follow this through.

As supervisor of the film program I have received an increasing number of requests for lectures on the films during the last year, and others are scheduled at the present time. I have also been asked more frequently to assist in arranging film programs outside the Museum, notably by the Art School, Hathaway Brown School, and film organizations.

Respectfully submitted,

George D. Culler

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1948

Lectures supplemented by Films

Date	Name of Lecture and Lecturer	Size of Film	Sound Silent	Attendance
Jan. 9	GENS OF THE ENGLISH CHANNEL: JERSEY, GUERNSEY, AND SARK, a lecture with color films, by The Dame of Sark.	16mm.	silent	506
Mar. 24	THE LIFE HISTORY AND MIGRATION OF THE RUSTY THROATED HUMMINGBIRD, a lecture with colored films, by Lawrence B. Fletcher.	16mm.	silent	190
Apr. 23	THE VIKINGS RISE AGAIN, a lecture with color films of Norway, by Gladys M. Petch.	16mm.	silent	330
Apr. 30	FLOWERS IN ACTION, a lecture with "time lapse", color films, by John Nash Ott, Jr.	16mm.	silent	585
Oct. 29	THE USE OF THE FILM IN INTERNATIONAL UNDERSTANDING, a lecture by Julian Bryen.	16mm.	silent	163
Nov. 26	FIJI, CANNIBAL LAND OF YESTERDAY, a lecture with color films, by Herbert Knapp.	16mm.	silent	432
Dec. 12	FILMING THE ALASKAN OUTPOST, a color documentary film, discussed by John Paul Miller.	16mm.	silent	143

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1948

Sunday Film Programs

Date	Name of Film	Size	Sound		Attendance
			Sound	Silent	
Jan. 4	MAEDCHEN IN UNIFORM	35mm.	sound		384
Jan. 25	GRIBOUILLE, (Heart of Paris)	16mm.	sound		500
Feb. 8	ZERO FOR CONDUCT and MUSEUM OF SCIENCE AND INDUSTRY, CHICAGO	16mm.	sound		350
Feb. 29	ALEXANDER NEVSKY	16mm.	sound		465
Mar. 21	LOWER DEPTHS	16mm.	sound		520
Apr. 25	RUSSIAN BALLERINA	16mm.	sound		528
Oct. 3	THE IRON MASK	35mm.	silent		478
Nov. 28	CAMILLE	35mm.	sound		548

Eight Programs; Eight Showings; Total Attendance 3773

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1948

Saturday Films for Children

Date	Name of Film	Size	Sound		Attendance
			Sound	Silent	
Jan 10	100 MEN AND A GIRL	35mm.	sound		384
Jan 17	PINOCCHIO	35mm (color)	sound		300
Jan 24	ARABIAN NIGHTS	16mm (color)	sound		272
Feb. 7	CHARLIE MCCARTHY, DETECTIVE	16mm.	sound		314
Feb. 21	TWO YEARS BEFORE THE MAST	35mm.	sound		375
Mar. 6	THE KID FROM BROOKLYN	35mm. (color)	sound		387
Apr. 3	SONG OF THE SOUTH	35mm. (color)	sound		305
Apr. 24	EIGHT DISNEY SHORTS	35mm. (color)	sound		485
Oct. 2	IRON MASK	35mm.	silent		257
Oct. 9	SWISS FAMILY ROBINSON	35mm.	sound		198
Oct. 23	WYOMING	35mm.	sound		236
Nov. 6	STALLION ROAD	35mm. (color)	sound		321
Nov. 20	MARCH OF THE WOODEN SOLDIERS	16mm.	sound		278
Dec. 11	WELCOME STRANGER	35mm.	sound		227

Fourteen Programs, Fourteen Showings; Total Attendance..... 4339

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1948

Friday Film Programs

Date	Name of Film	Size	Sound		Attendance	
			Sound	Silent		
Jan. 2	MAEDCHEN IN UNIFORM	35mm.	sound		10 250	2.00 p.m. 8.00 p.m.
Jan. 30	SOUS LES YUX D'OCCIDENT (Under Western Eyes) and: FIGURE PAINTING	16mm. 16mm.	sound sound		49 300	2.00 p.m. 8.00 p.m.
Feb. 6	ZERO FOR CONDUCT and: MUSEUM OF SCIENCE AND INDUSTRY, CHICAGO	16mm. 16mm.	sound sound		29 325	2.00p.m. 8.00p.m.
Feb. 27	DOCUMENTARY FILMS including: THE CITY, THE BRIDGE, THE TRANSFER OF POWER, and NIGHT MAIL.	35mm.	sound (The Bridge) silent		15 260	2.00 p.m. 8.00 p.m.
May 14	A PROGRAM OF EXPERIMENTAL FILMS - ETOILE DE MER, PARABOLA, OPUS 8, POTTED PSALM, FIVE ABSTRACT FILM EXERCISES.	35mm 16mm.	silent sound		10 495	2.00 p.m. 8.00 p.m.
Oct. 1	THE IRON MASK	35mm.	silent		20 535	2.00 p.m. 8.00 p.m.
Dec. 17	THE CABINET OF DR. CALIGARI	16mm.	silent		467	8.00 p.m.
Oct. 27	DOCUMENTARY BRITISH FILMS: THE WORLD IS RICH, COLOR, WESTMINSTER ABBEY	35mm.	sound		170	8.00 p.m.
Nov. 3	PROGRAM FILMS - BRITISH INFORMATION SERVICES	35mm.	sound		80	8.00 p.m.

Special Showings

Sixteen Showings - Nine Programs, Total Attendance4815

To: Curator of Education

Department of Education
Annual Report
1948

From: George D. Culler

Subject: The Exhibition of the Month

Five exhibitions were presented during the year 1948. Titles and dates of these exhibitions are given on an attached sheet.

The first exhibition listed, The Madonna in Art, was installed in December of 1947, but was retained into 1948. It was conceived with the help of Miss O'Callaghan. In general, throughout the year, many members of the educational staff have assisted with suggestions as to theme, title, and material to be used, but no single individual has been enlisted specifically in the planning of any of the other exhibitions. It has not been my intention to set aside the policy of asking individual staff members to assist in the working out of an exhibition idea; the policy seems merely not to have been practical in the specific instances of the past year. Special mention should be made of the fine way in which Miss Dunlevey has cooperated in arranging her schedule in order to release Mr. Alvarez to work on the exhibitions, and of the work Mr. Alvarez has done. Without exception the various curators have been interested and helpful.

An attempt was made to vary the organizational basis of the shows through the year. Three were conceived in terms of subject matter, but the common denominator of subject was used differently in each case. The subject matter theme was used most frankly in the exhibition The Madonna in Art, with some treatment of changes in style, and an indication that the same theme was common to several cultures. The Rise of the Landscape in Art traced the historical evolution of a subject type, while The Animal and Man was primarily concerned with the attitude of the artist toward the subject.

Two were not concerned with subject: the exhibition on line tried to analyze a visual component, and the exhibition entitled Art is Long was concerned with a compositional problem.

Some obvious criticisms should be noted. The content of Art is Long was perhaps too specialized and lacking in meaning to the general public, perhaps also too speculative, depending too much on personal reactions to the problem stated. In preparing this show I presented the art objects involved and the projected analytical material to the staff in a staff meeting. I found that this meeting helped me to realize and perhaps remedy some of the weak spots of the material. A review of the Rise of the Landscape in Art reveals, in my judgment, too much label material, too literary in form. The written material incorporated in The Animal and Man seems, in retrospect, to be generally somewhat negative in tone, and not too well organized.

As visual designs I feel the exhibition on Line and that on The Animal and Man were the most successful. I note, however, that they were quite similar, both being organized on rather severe geometrical lines. Future shows should utilize a greater variety of visual possibilities, so that there is more contrast of mood from one exhibition to the next. Of the five shows, Art is Long was to me the least successful visually. The objects were related, and a type of visual unity achieved, but the total effect was meagre, and the exhibition was, I am afraid, a retrogression toward some of the first shows installed under my supervision.

During the month of September, at your suggestion, I spent three days in Chicago studying methods used in the Gallery of Art Interpretation of the Chicago Art Institute, a project which is under the supervision of Miss Katherine Kuh, Associate Curator of Paintings and Sculpture at the Institute. This experience was invaluable to me, and a detailed report of my findings will be presented to you in a separate report. The trip was made as a part of a program to reconsider the nature and function of educational exhibitions in the Museum and to make a specific plans for an enlarged and revised educational exhibition program. Plans and recommendations for this program will be presented to you as soon as I can complete their preparation.

Respectfully submitted,

George D. Culler

EXHIBITIONS OF THE MONTH DURING THE YEAR - 1948

Twenty-first Exhibition	THE MADONNA IN ART	12/9/47 - 2/9/48
Twenty-second Exhibition	COMPONENTS OF ART: LINE	2/12/48 - 4/12/48
Twenty-third Exhibition	ART IS LONG (How the artist uses the long horizontal rectangle)	4/14/48 - 6/7/48
Twenty-fourth Exhibition	THE RISE OF THE LANDSCAPE IN ART	6/9/48 - 9/26/48
Twenty -fifth Exhibition	THE AMINAL AND MAN	9/29/48

To: Curator of Education

Department of Education
Annual Report
1948

From: George D. Culler

Subject: Staff Meetings

Twenty seven meetings of the regular staff were held during the year 1947. Information concerning speaker, subject, and date of each meeting is provided by a list attached to this report.

In the fall of 1947 at your suggestion we inaugurated the practice of scheduling a series of four talks during the semester to be given by you, and a series of four by Mrs. Marcus. This practice has been continued during the past year with beneficial results.

In the fall of 1948 with your permission I made a list of open dates for staff meetings for the period ending in May 1949. A memorandum was prepared for your signature requesting specified members of the staff to sign opposite a date when they would be willing to make a staff talk. This innovation has served greatly to improve the attitude of the staff toward staff meetings, and has removed what was for me the most disagreeable feature of the administration of staff meeting programs. I urge strongly its incorporation as a permanent technique. I realize that this method has tendencies toward the arbitrary, and that occasions may arise where the welfare of the group will best be served by shifting an individual staff member to a date other than that for which he has signed. However, I believe that occasional adjustments can be made without impairing the essential fairness of the system. The hour of meeting remains at 1:30 PM, on Monday. Although some objections to this hour exist, there is no evidence at the present time to indicate that any other hour would be better.

Respectfully submitted,

George D. Culler

STAFF MEETINGS - 1948

Jan. 5 - Dr. Munro	Twelfth National Ceramic Exhibition
Jan. 12 - Mrs. Marcus	Subject Matter in Indian Painting
Jan. 19 - Mr. Day	Discussion on Peter DeWint's "Welch Landscape with Cattle
Jan. 26 - Mrs. Varner	The World of the Romans
Feb. 2 - No Staff Meeting	
Feb. 9 - No Staff Meeting	
Feb. 16 - Mrs. Marcus	Indian Art with Vaisnavite Subject Matter
Feb. 23 - Offices Closed	
Mar. 1 - Miss Shepherd	Modern Textiles From Eastern Motifs (Gallery XIV)
Mar. 8 - Mrs. Marcus	Indian Art
Mar. 15 - H.S. Francis	The Art of Bonnard
Mar. 22 -	Director's Ski Films (entire staff)
Mar. 29 - No Staff Meeting	
Apr. 5 - Mr. Culler	Problems of the Horizontal Composition
Apr. 12 - Mr. Chapman	Stylistic Analysis of Chartes
Apr. 19 - Miss Horton	Educational Methods
Apr. 26 - Mrs. Marcus	Cosmological Schemes - East and West
May 3 - Mrs. Van Loozen	Berlin Masterpieces seen in the Nation Gallery, Wash.
May 10 - No Staff Meeting	
May 17 - Mr. Milliken	May Show
June 7 - Dr. Munro	Paris Trip (entire staff)
Oct. 4 - Mr. Milliken	Berlin Masterpieces
Oct. 11 - Dr. Birkmyer	German Painting (entire staff)
Oct. 27 - Miss Reese	Wedgewood (entire staff)
Nov. 1 - Dr. Munro	Van Gogh
Nov. 8 - Mrs. Marcus	Italian Paintings in the Museum

STAFF MEETINGS (CONT'D)

Nov. 15 - Miss Aslaug Blytt

Art Education in the Museums of Norway

Nov. 22 - Mrs. Marcus

Japanese Screens

Nov. 29 - Mr. Culler

Lithograph Show (film)

Dec. 6 - Mrs. Van Loozen

Lace

Dec. 13 - Mrs. Marcus

Hindu Temples

Dec. 20 - No Staff Meeting

Dec. 27 - No Staff Meeting

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Division of Circulating Exhibits, Doris E. Dunlavy

Subject: Annual Report, 1948

	<u>1947</u>	<u>1948*</u>
<u>Exhibits placed in cases</u>	<u>770</u>	<u>809</u>
<u>Objects lent for classroom use</u>	<u>4285</u>	<u>4700</u>
<u>Paintings and framed prints</u>	<u>84</u>	<u>137</u>
<u>Wall exhibits, installed by borrower</u>	<u>13</u>	<u>20</u>
<u>Posters</u>		<u>45</u>

* To December 1, 1948

There has been a slight increase in the number of exhibits installed in cases and in the number of objects loaned for classroom use. Calls have been received from a number of places having new cases, and from outlying suburbs (Mayfield and Rocky River) but it has not been possible to place them on our regular schedule. It is prohibited by limitations of material and the great amount of time needed to reach them. In some instances it has been possible to help them once or twice.

It is necessary for Mr. Alvarez to transport and install the greater share of these exhibits. This takes considerable time. He has helped, and will continue to help with lettering etc. for the Exhibit of the Month. Demands from other departments for deliveries and lettering have at times been very time consuming. It seems that some arrangement could be made which would not disrupt the work of this division. Deliveries to the Post Office are a small item in themselves if some regular schedule would be arranged so that all departments could plan to send bulk mail etc. at one time, rather than requiring extra trips day after day.

CLEVELAND HEIGHTS SCHOOL SYSTEM

The program initiated in the fall of 1946 in Cleveland Heights has been

continued but has suffered to some extent this past year. (Statistic sheet attached.) Approximately the same number of exhibits have been installed in the Cleveland Heights system, but the number of talks and total number of pupils hearing them has dropped. This has been entirely due to a shortage of time available for outside work.

The number of conferences with the teachers has been somewhat smaller but in most buildings has had little influence on the program. The work of the past two years has acquainted the teachers with most of the material in the collection which is suitable for the course of study. Special classroom projects, however, required additional contacts.

Every effort has been made to meet the new teachers and extra time has been devoted to them. This group was large enough at Oxford School to warrant a special introductory meeting. The teachers came to the extension store room and saw the variety of materials available. We discussed some of the many ways each type of material might be used and the loan system of the division was explained to them. They were introduced to the staff of the Library and shown the type of material available for classroom use.

The value of case exhibits is greatly increased by the Cleveland Heights Plan. Comments of teachers and principals have seemed very favorable. At any time that personnel could be made available, the extension of this service to other schools would be well worth while.

A room at Cleveland Heights High School was made into a "Little Gallery" for the month of February. Eighteen paintings by former Cleveland Heights High School students were hung and a case of modern ceramics and enamels by Cleveland artists was arranged. Paintings from the Primary Series, individuals, and this division were used. The time and effort expended by Mrs. Ruggles in obtaining this group of paintings assured the success of the exhibition. The art teachers of the high school took classes to the "Little Gallery" for appreciation lessons which were followed by group discussions.

A set of three cases on the first floor was designated for Museum exhibitions. A series of five exhibits were placed there to correlate with a series of talks given by Mrs. Van Loozen and the work being done by Mrs. Bates.

The use of extension material by Heights High School was greater this year than it has been for several years.

Miss Scranton prepared an exhibition at the Cleveland Heights Board of Education Building to show an over-all picture of the work being done by the art department of the system. A case of ceramics, previously exhibited at Roxboro Elementary School, was arranged by this division. Large drawings by the children, inspired by the material, were placed at each side. One of the large boards from the exhibit of Art Museum Outdoor Class Drawings was used to show art appreciation study through Museum visits.

A written report of the work of the Division of Circulating Exhibits with Cleveland Heights Schools was sent to Mr. Wiley at the close of the school year 1947-1948.

SHAKER HEIGHTS SCHOOLS

The plans for a gallery at Shaker Heights High School have not yet materialized. Exhibits of paintings and the new LIFE Photographic Exhibits have been used there never-the-less. More extensive use of circulating material awaits further development of their plan.

Eight wall exhibits have gone to the Shaker Schools, and fifty-seven case exhibits have been installed in the eight elementary schools during the past year. The working relationship between the art teachers of the elementary schools and this division has been increasingly favorable this fall.

UNIVERSITY SUMMER SCHOOL

The members of the Art Museum Workshop, a graduate course conducted by Mr. Ronald Day, made extensive use of this division. Materials showing a cross-section of the collection were arranged in the classroom and the function of the division explained to the group. At assigned times the individual

members came to the store room, decided on a topic for a lesson, and selected material for illustration. The material was reserved and taken to the classroom at the required time.

ROADS TO WORLD UNDERSTANDING

The youth program at the Cleveland Public Library has continued in a manner similar to that of the past two years. This division has worked with Mr. Young of the Public Relations Division of the Library. Each month a large amount of material representative of the country under discussion has been delivered to the Main Library.

CENTRAL YWCA

Miss Hopkins of the membership division made use of LIFE Photographic Exhibits and brought special requests to the Division of Circulating Exhibits.

Early in the month of April a special exhibition of paintings was arranged for the national meeting held at the Central YWCA. Eighteen paintings were hung in the lounge. The exhibition remained until the middle of June.

In September a special ceramics exhibit was requested and installed. At that time the ceramic classes, under the direction of Miss Schrock of the Shaker Heights Schools, were about to start. Several large meetings of other groups were held there. Considerable equipment was being purchased by the YWCA for the use of the ceramic classes. The desirability of supplementing the work of this organization in launching its project seemed well worth while and greatly appreciated.

JOHN ADAMS HIGH SCHOOL

A wall exhibit, "The Development of Writing," was installed at John Adams High School in February. The request for this exhibit had been made some time before and was planned by Mrs. Ruggles. Mr. Day gave explanatory lectures to representatives from the various classes who, in turn, lectured

to their classmates.

The interest in wall exhibits such as the LIFE Photographic Exhibits has been definitely increasing. Many of these are now scheduled through to the close of the school year. The exhibit of children's drawings, prepared to go to Cooperstown, and the boards of Museum Outdoor Class Drawings have had considerable demand.

One of the greatest uses of extension material has been by the Museum staff for classes. Of the 4700 objects used by individuals, 3587 were borrowed by staff members for supplementary material.

New materials are needed to meet the constantly increasing demand for exhibits and to replace faded and worn articles. The limited market of the past few years has grown slightly better. Diligent searching by Mrs. Ruggles has brought to the division the greatest share of its purchases. However, word from Mr. Ward, now in India, gives promise of interesting material for the collection.

MARY A. WARNER COLLECTION

Two paintings have been added to the collection this year. Farewell to Winter by Burton and The Midget by Teyral do credit to the collection.

A large share of the pictures are out on loan most of the time. Thirty-four pictures have been changed or were placed in special exhibitions during the past year.

The bins built in the small store room have been most helpful. The wear on the picture frames has been cut down greatly and additional space has been released for other materials.

Respectfully submitted,

Doris E. Dunlavy, Administrator
Division of Circulating Exhibits

PURCHASES FOR EDUCATIONAL LENDING COLLECTION

4 pcs. Pottery	Modern, Southern Highlands
Brass bowl - Joseph M. Wooddell	Contemporary, Cleveland
Pottery bowl - Richard Wawhill	Contemporary, Cleveland
Pottery bowl - Frank Rood	Contemporary, Cleveland
Enamel bowl - Edward Winter	Contemporary, Cleveland
Enamel box - Kalman Kubinyi	Contemporary, Cleveland
4 Painted wood figures	Modern, Portuguese
40 pcs. pottery, textiles, metal, etc.	Modern, mostly Mexican and American Indian
2 Painted wood figures	Modern, Portuguese
2 Exhibits - Age of Exploration Age of Enlightenment	Each has 24 panels prepared by LIFE magazine

GIFTS RECEIVED IN 1948

Addison Jr. High School-Art Dept. Brassington, Emma Church of the Covenant	2 Copper foil masks Lacquer box, Russian, modern 2 papier-mache toys, Chinese, modern 4 Dolls, Chinese, modern 1 pair embroidered slippers, Chinese, modern 1 pair wooden shoes, Chinese, modern Necklace, Egyptian Woven cotton Runner-Guatemalan, modern Printed cotton apron - American, modern 33 pcs. sculpture, pottery, metal, etc., mostly Chinese, Mexican, and American Indian
Bells, Harriet Horton, Ann V.	Embroidered collar - Chinese, modern Brass container, Persian, late XIX century
Keller, Bequest of Mrs. Henry G.	21 Textiles, Guatemalan, modern Buddhistic figure, wood, Chinese, early Ming? 2 Wood carvings, Sicilian, SIS century Pottery lamp, head, and jar, Greco Roman 2 birds-horn
Kitchell, Mrs. C.H. Kittelberger, Arthur S. McBride, Mrs. Malcolm L. McDowell, Estate of Helen B.	Lithographs by Faculty and Students of The Cleveland Art School, contemporary Shadow Figure, Chinese, XIX cent. Embroidered bag - Greek, modern Woven bag 2 fragments of embroidery, Chech, modern Woven bead strip, American, modern 2 Clown dolls, bean bag, contemporary, Cleveland Sampler, American, 1819 Printed silk, American, modern 2 pcs. printed chintz, American, modern Double pg. from Decretal, printed in Lyons, France, 1514 Lacquered box, Russian, modern
Ruggles, Mrs. E.A.	

GIFTS RECEIVED IN 1948, cont.

Shaker Jr. High School - Art and
Industrial Art Department
Sindelar, Joseph F.
The Cleveland Artist Association

The Cleveland Museum of Art -
Primary Series

19 pcs. painted toys, wood
3 Fragments 17-18th cent. textiles
Enamel bowl - Jo Natko, contemporary, Cleveland
Pottery vase - Carol Hagaman Miller, contemporary,
Cleveland

16 pcs. Textiles, American, 1947

CLEVELAND HEIGHTS SCHOOLS

Statistics Sheet

	<u>1947</u>	<u>*1948</u>
Exhibits installed in cases	63	61
Number of schools	12	12
Groups for talks	164	110
Pupils	4442	3136
Framed prints, pictures etc.	11	21
Wall exhibits installed by borrower	0	4

* To December 1, 1948

MB

To: Curator of Education

From: Marguerite Munger, Supervisor of Club Activities

Subject: Annual Report, 1948

Attendance:

Attendance for 1948 was 6015 (compared with 3522 in 1947). This large increase was due to the number of very important exhibitions, four of which accounted for more than 60% of the total.

Bonnard Exhibition	278
May Show	560
Masterpieces from Berlin Museums	2394
Van Gogh Exhibition	<u>489</u>
	3721

However, at the end of September, the total already showed a 10% increase (that is, before the Berlin Masterpieces and Van Gogh Exhibitions). A detailed analysis follows.

<u>Courses:</u>	14% of total attendance	41 talks	859 attendance
Museum Saturday Mornings		26	550
Ophello Club		15	309
<u>Gallery Talks:</u>	16% of total	10	1061
<u>Auditorium Talks:</u>	35% of total	13	2123
<u>Docent Service:</u>	.76% of total	17	49 \$16.50 recd.
<u>Special Exhibitions:</u>	68% of total	78	4083
<u>Other Talks in Museum:</u>	17 % of total	54	1028
<u>Talks outside Museum:</u>	15% of total	11	882 \$185.00 recd.

7 in Greater Cleveland:

at Cleveland Club	142	\$ 10.00
" Huron Road Hospital Board	100	10.00
" Louis Agassiz P.T.A.	100	10.00
" Alpha Omicron Pi, E. Cleveland	25	10.00
" Epworth-Euclid Church	125	15.00
" Church of Covenant Guild	40	15.00
" First Baptist Church	85	15.00
	<u>617</u>	\$ 85.00

4 outside Greater Cleveland:

at Western Reserve Hist. Society, Painesville	65	25.00
" College Club, New Philadelphia	75	25.00
" Colony Club, Lorain	50	25.00
" Catholic Council, Painesville	<u>75</u>	<u>25.00</u>
	265	\$100.00

The amount received was larger than in any year to date. The increase in fee for talks in Greater Cleveland, from \$10 to \$15 (for talks scheduled after Feb. 1, 1948) did not lessen the receipts. Talks outside the Museum were usually in response to our list of Illustrated Talks for Clubs, distributed by mail and directly.

Conferences: 23 31 attendance

Educational Index & Club File: 100½ hours

Radio Broadcasts: 3 talks written and given

Publications: revised the Illustrated Talks for Clubs; 2000 printed
Many inquiries about club talks refer to this folder.

Miscellaneous Comments:

Attendance was considerably more than in the next largest year.

Cash Receipts were \$201.50, also the largest to date (compared with \$131 in 1947).

Average Size of Group was 36 (compared with 18 in 1947). This increase was due to large attendance at auditorium lectures and gallery talks during Exh. of Masterpieces from Berlin and Van Gogh Exh. Here many club groups came together to one lecture.

Subjects of Talks - The most popular talks were:

The American Home from Colonial Days to the Present

The Christian Story in Art

Modern Won't Bite! was requested by two out-of-town clubs which paid the twenty-five dollar fee without hesitation.

Treasures of The Cleveland Museum of Art was subject of series chosen by the Ophello Club.

Art Appreciation was general subject offered in Museum Saturday Morning series; it includes special exhibitions, and other topics illustrated largely with Museum collections. This has been very enthusiastically received.

Equipment - Since we have been assured that steps will be taken to remedy this situation, perhaps it should not be stressed here, but to date it is a problem. Too often the projector is not properly adjusted, or parts fail to work or actually drop out.

When talks are given outside the Museum, there is, in addition to the worn-out equipment, the difficulty of setting it up. While it is certainly desirable to go out to adult organizations that cannot come to the Museum, it is a branch of our work whose difficulties nobody knows except those of us who handle it.

Publicity - is of the greatest importance in keeping this branch of our work constantly before the public. The Publicity Department has always been most receptive to suggestions, and co-operative in carrying them out.

Conclusion: It has been a fine year, both in the magnificent material offered in our special exhibitions and in the response of the public.

Respectfully submitted,

Marguerite Munger

Marguerite Munger
Supervisor of Club Activities

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Gertrude S. Hornung, *Supervisor of Special Activities*

Subject: Annual Report, 1948

An outline of the professional work I do at The Cleveland Museum of Art would include: setting up and carrying through special activities and events related to program for adults in the Educational Department; writing and distributing to selected lists mimeographed promotional material for educational and all-Museum events; suggesting courses and lectures for adults; teaching or leading adult courses; giving gallery talks as requested; docent work for adult groups as they visit the Museum; talks to adult groups outside the Museum; appearing on radio programs as requested; and holding or attending conferences and conducting correspondence to carry through this work.

In a volunteer capacity, I write articles for magazines as requested, and have written (about three-fourths) and edited the Cultural Directory of Greater Cleveland; attend meetings, such as the Adult Education Committee, as a representative of the Museum; act as a liaison person between volunteers and Museum activity, "placing" them in volunteer jobs, such as filing, working on Educational Index, addressing, etc; attend courses such as Persian Art by Mrs. Marcus and two on Television, one given by Barclay Leathem of Western Reserve University on Television Production, the other by Donald Crackett of WHK on Television Programming; completed language requirements and preliminary examination for a Ph. D. degree in Art; assist Mrs. Coe in program planning for Women's City Club Art Sponsors Group; assist Mrs. William Weir in program plans for Junior Council.

For Statistics for the Above:-

<u>Talks to Groups</u>	<u>Total Attendance</u>
In The Cleveland Museum of Art	2,969
Outside The Cleveland Museum of Art	987

Responsible for Arrangement for Events (other than courses):

1. Dance Experiment and Performances

April 2 - Ballet Performance given in Columbus Gallery of Fine Arts as introduction to "Springtime of Impressionism" Exhibit	496
April 21 - Ballet Performance at The Cleveland Museum of Art	230
June 2 - Dance Program at Hiram College	260
June 7 - Television Dance Program (Studio Audience)	25
November 27 - Auditorium program of Dance Films	140
December 19 - Christmas Dance Program	<u>605</u> 1756

2. March 5 - Arranged for Dan Cooper lecture on
Interior Decoration 202

3. March 12 - Arranged for Katharine Durham to have
lunch conference with Dance Experiment group 6

4. Art Sponsors at Women's City Club assist with program
planning, as William Eastman, Berlin Show, Van Gogh 300

5. Secured Treasure Quiz prizes 307 in contest

Writings

March:

Short bit on Junior Council, Junior League Magazine

September:

Cultural Directory of Greater Cleveland published: wrote about three-fourths;
edited all.

Promotional Mailings

Annual Total	5750
<u>Monthly</u>	
February	2100
March	900
April	1850
May	300
June - August away	
September	1150
October	750
November	
December	500

Radio Scripts

Wrote and presented one - February 14

Interviewed once on FM - WEWS

Courses

Total Attendance

Tuesdays at Eleven (with guests) (7 meetings - 2 in Auditorium during Berlin Show)	897
The Dance As An Art Form (6 meetings)	207
Know Your May Show Artists (4 meetings)	615
	<u>1719</u>

Meetings Attended as a Cleveland Museum of Art Representative (or volunteer):

Adult Education Committee	6
Y. W. C. A. (reorganization)	5
Group Work Annual Meeting	1
Cultural Arts Committee and Institute	3
Cleveland Transit Board Negotiations for loop bus	2
Fashion Group - attended and reported on Interior Decoration project	3
	2

To carry out the above enterprises, the nature of the work entailed about 228 letters and 309 conferences, both telephone and personal interviews. I take for granted the study necessary for preparation of talks, articles, and arranging and participating in events. Some time is spent in securing new classified lists for special mailings, and checking present lists to keep them up-to-date.

Explanation of Some Projects

Our Famous Treasures Program

This was confined this year to the children in the Saturday morning classes, both members' classes and gallery classes. Prizes were obtained by me; paid through the Junior Council. The Cleveland News ran reproductions of about 20 of the paintings in the Berlin Show which was the basis of the final quiz. Free instruction in the morning sessions was given on two occasions. The contest took place October 23, 307 participating. Mrs. Van Loozen had charge of the project. My part was the interview with Mr. Howard to secure the News reproductions, and securing the prizes.

Dance Experiment and Programs

Although considerable activity in the dance was continued in 1948, as noted by the statistics, totaling 1756 in audiences, much is lacking for proper development. The dances need physical facilities to train and produce, and they need technical training of a highly precise and artistic quality. The problem of financing decor, costumes and music is ever present. It has been suggested that the combined efforts of several institutions might establish a Theatre Arts center, for dance, opera, operetta and music. Except for reference materials, lectures, courses, dance demonstrations, etc., the Museum dance program is at the present at a standstill. Activity of high quality in the dance in Cleveland is a gap in our cultural pattern.

Great Books

About 5 people continued to attend the Great Books program which went finally to the Western Reserve Historical Society after March for its meetings. The philosophical problems discussed seemed too revealing in a group so closely associated as employees of the Art Museum. One leader persisted in questioning to the point of embarrassment. This program is more successful in branch libraries where personalities are anonymous.

Tuesdays at Eleven

This gallery course with guest artists giving demonstrations continues in popularity. Subjects included Titian, Rembrandt, Tintoretto, and 4 on different aspects of Van Gogh.

The Dance As An Art Form

While this class had a nucleus that varied from 7 to 22, the benefits from giving the course were considerable. Excellent material from our slide department, Fine Arts Division of the Public Library and various music sources was correlated and used. Subjects included: Rise of Ballet Form; Spanish Dancing; the Role of Music in the Dance, discussed by George H. L. Smith; European and American Ballet, and Oriental dance forms. The field trip made to the Ukrainian National Home was culturally important. The trained dancers in our class had respect and enthusiasm for the technique and spiritual quality of the folk dances.

Know Your May Show Artists

This course held in the Auditorium three Wednesday nights in May, and one in June, continues popular, averaging 150. Artists demonstrate or discuss the medium in which they work on the stage. Question periods follow, ending with informal inspection of materials of demonstration by audience.

Cultural Directory of Greater Cleveland

The Cleveland Foundation approved a grant of \$750 for publishing this directory. It was based on a survey made by 125 volunteers. The writing and editing of the material was done in the fall, winter, and spring, with clerical assistance from Museum secretaries for which \$100 of the amount received was allotted. The off-set printing cost and an edition of 1000 of the completed directories was received in mid-September. The directory listed about 500 organizations to which the books were distributed by volunteer assistants, addressing, stuffing and stamping. Only 5 directories remain, and requests for about 200 on a second edition of 1000 have been received. Mr. Leyton Carter has suggested that I try to get financing for this further issue. Copies are in Canada, New York, Georgia, Texas and Paris, at the UNESCO office.

Promotional Activity

A direct relation seems to exist between the amount of direct prodding by mail, notices, newspaper space and radio appeal and the numbers in our audiences. Special mailings to selected lists seem to have a beneficial effect on attendance.

Adult Education Committee

This is valuable for its information on community activity it affords, and for the new ideas on method, such as group work techniques learned.

Courses Attended

Mrs. Marcus' course on Persian Art had great interest for its rich subject material, and for the inspiration of her teaching.

Television

These courses were revelations in a new field, and one that will be of great importance to the Art Museums everywhere.

Barclay Leathem's course on Production gave practice in producing a Television show, including everything from script, casting, camera work, set design, lighting etc. I plan to continue next semester, as an opportunity to get valuable training in a new field. The Rockefeller fellowship scholars, Joan Rorimer and Katy Watson, lead the experimental productions at WEWS twice a week.

WHK's course is less interesting as the studio has no channel license, but the discussion, text, and experience of the teacher, Don Crackett, yielded valuable information.

Graduate Degree

Since the degree of Ph. D. is being sought in the field of Art, comments are pertinent in this report. The title of the dissertation is the Relation of an Art Museum to a Metropolitan Community, referring to The Cleveland Museum of Art and Cleveland. The information in the cultural directory will be used to evaluate present The Cleveland Museum of Art activities against the present cultural pattern of Cleveland. Other parts of the work completed are: the language requirement in French by hours; in Latin by examination; and by passing the preliminary examination requisite for the degree.

In retrospect, 1948 appears a full and varied year.

Respectfully submitted,

Gertrude S. Hornung

TW

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Thomas J. Elsner, Supervisor of Children's Entertainments

Subject: Annual Report, 1948

Total attendance for Saturday afternoon entertainments for the season of 1948 was 7602. This means that for 29 entertainments in 1948 there is an average of 248 per Saturday afternoon. The yearly program is divided in two parts: the first, from January 1st to May; the second from the first week in October to the Christmas holidays.

The material used for entertainments is diverse: films, puppet shows, plays, and demonstrations. This last means such activities as acting demonstrations; dancing, by the Karamu Dancers; fashion shows for children; musical performances by the Music School Settlement House; drawing demonstrations.

The total and average statistics for films, plays puppet shows, and other activities listed as Demonstrations are as follows:

	Films	Plays	Puppet Shows	Demonstrations
No.	14	3	2	10
Total	4239	694	645	2024
Average	300	231	323	224

Those two events which drew the largest attendance were films and puppet shows. Both of these events were publicized, mainly by word of mouth.

Suggestions:

1. Ushers. In a few instances no help from the Superintendent's Department were given for ushering. At other times only one such person was supplied. I suggest that two persons are on hand regularly; that these are the same two, each week, for obvious reasons.
2. Facilities for Entertainers. The hardships that performing groups do

endure in the course of their programs tends to discourage anyone except rawest of talent.

- a. Provisions must be made for space and time to rehearse. In any kind of theater, no performance is given without adequate time for the actors to familiarize themselves with the stage.
 - b. There should be space that can be regularly supplied for use as dressing rooms, instead of using rest rooms, lounges, etc. which embarrass the acting group. I suggest that the Textile Room and the Modeling Studio both be used when a mixed cast gives a play. If entertainments of this kind are to be given, some provisions for comfort should be made. In the past, the people, who I feel are condescending in giving plays, have been shunted from place to place with the barest facilities.
 - c. As for stage equipment that does not effect the architecture, a new border (proscenium curtain) is needed; one that permits a stage opening of not more nor less than 15 feet from the stage level. A curtain that hides the movie screen should be replaced, or at least cleaned. The border lights on the stage now are totally inadequate for any performance. Two rows of border lights that can be lowered on pullleys in order to adjust lights should be supplied.
3. Publicity. Since the occupation of the Supervisor of Entertainments is mainly with scheduling programs - in which previous Supervisors of Entertainment spent much more time than I can - and in arranging details of the entertainment itself, and since the ways of publicity are often mystifying to people outside of the publicity business, and since also the seeds of enthusiasm for Museum activities are planted best in young minds, I suggest that the Publicity Department take a more spontaneous interest

in Saturday P.M. entertainments. I have been asked occasionally by parents why announcements in the newspapers have been dropped, although sufficient notice has been given to publicity regarding the entertainments. I don't know all the channels that Museum news goes through, but more attention from Publicity should be given to the children's Saturday Afternoon activities.

Respectfully submitted,

Thomas J. Elsner

Wednesday Afternoon Assemblies

Assemblies given to the Heights elementary schools this Fall semester were given on Wednesday afternoons instead of Tuesdays, as in previous semesters. The subject matter of the assemblies was puppets, their types, materials, and uses. As usual two talks are given at each school visited with the first grades attending the first assembly and the second and third grades making up the second. In most schools I have been very grateful for the arrangements of tables, lanterns, and lantern slide screens that were made previous to each visit to the school by the Education secretaries. In a few schools I often feel that the talks are tolerated, rather than accepted as whole-heartedly as in some schools. This is in evidence by the reticence to provide the above mentioned tables, screens, and lantern slide machine. In some schools I must do all the setting up of these things myself. My somewhat timid suggestion is that more time should be spent with those schools who make most use of Art Museum talks and materials and less time with those schools whose accent is on the Social Sciences, Music, etc.

Materials used in the assemblies were borrowed from the lending collection of puppets and marionettes as well as from the limited supply of slides on the subject of marionettes, puppets, and puppet stages.

Talks given: 34

Total Attendance: 3865

Saturday Classes

The group that I teach ranges from seven through eight years and is much the same as previous groups that age, as well as other groups of different age levels in background, economic level, etc.

The emphasis this year, as different from other years, is on freedom of creating pictures, with as much spontaneous incentive, and with as little restriction as possible. The results are generally satisfactory.

I find reading to be an effective and beneficent soporific to the children's normally loud demonstrations of energy.

Survey of the Arts

In January, 1947, arrangements between Case Institute of Technology and myself, (with Dr. Munro advising) were made to conduct a course in art appreciation in The Cleveland Museum of Art. The class originated with me, and is taken to be a development of C.M.A.-C.I.T. relations

The class, called "Survey of the Arts", has grown in membership since the first semester in 1947.

The class in 1947 was composed of five students. Each semester the enrollment has increased so that, for the Fall Semester of 1948, the class is composed of twenty-five students.

As part of the regular activities much of the class time is spent in the galleries of the Museum where direct experience with art objects creates much of the enthusiasm needed to evaluate and understand them, as well as, more broadly, the subject of Art.

Classes for some time met in the Textile Room, which now is occupied by Mr. W. Blodgett. In the beginning of the 1948 Fall Semester, the class endured meeting in the Junior Museum. At present, more permanently, I hope, the class meets in the Auditorium.

Respectfully submitted,

Thomas J. Elsner

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Ruth F. Ruggles, Special Exhibits

Subject: Annual Report, 1948

Exhibits were placed in Educational Corridor as follows:

January	Drawings by Gallery Classes
February	LIFE Photographic Exhibit: The Medieval Spirit
March	African Negro Sculpture, lent by University of Pennsylvania Museum
April	Drawings by Members' Children
May	Portraits of Cleveland Artists and Craftsmen by Boynton.
June 15	Drawings by Special Classes for "Roads to World Understanding" Program
July	" " " " " " " " " "
August	Drawings by Outdoor Classes
September,	Swedish Museums Exhibit (installed by Miss Dunlavy, Mr. Alvarez, and Superintendents Department in my absence.
October	Paintings by Stefan Dehanas (Print Department)
November	LIFE Photographic Exhibit: Egypt
December	Drawings by Special Classes

Educational Exhibits in Foyer:

March	Easter Eggs
December	Oberammergau Cresse Christmas tree

It is unfortunate that there is not more exhibition space available,
there are so many exhibits of interest to be had free, or at low cost.

In the exhibits of children's drawings, decisions as to those to be
included were made by Mrs. Van Loozen or Miss O'Callaghan and label copy was
prepared by them. Nearly all of the work of preparing the exhibits -- including

mounting, typing labels, and, in some cases, painting the background boards -- I did myself. This was also true of the Boynton photographs which I first mounted individually for the library, and afterward on the large wall boards for display in the corridor during the May Show.

An exhibit of Children's drawings to be sent out of town (Cooperstown, N. Y.) was mounted on eighteen 30" x 40" mounts. This exhibit has since been used elsewhere. An exhibit publicizing the Berlin Paintings was arranged in a window of Central National Bank at Euclid and East 100th Streets and another, later, in the same window for the Van Cogh Exhibit.

The equivalent of three weeks, half time, was given to the May Show at the time the jury was at work and later assisting with sales in the galleries; and several days to the Sales Department during the Berlin Paintings Exhibition. Some time was spent in rearranging and in clearing up details in the catalog files of the Lending Collection to make them more usable for Miss Dunlavy. As chairman of a committee to redecorate and improve the Women's Staff Room, considerable time went into planning, consultation, and shopping. There have been various odd jobs of housekeeping or helping other departments hardly worth mentioning but perhaps worth doing.

I was absent six weeks on vacation and leave of absence. On trips to the Southern Highlands and to California and New Mexico, I made a point of looking for material suitable for the Lending Collection. In the South I found very little, the handicrafts seeming to have deteriorated rather than developed during recent years. In California and New Mexico I was able to buy Mexican and North American Indian objects which fit into the needs of our educational work, though Mexican crafts have become so standardized and mass-produced as to have little charm or quality.

Respectfully submitted,

Ruth Field Ruggles, In Charge
Special Exhibits

11

THE CLEVELAND MUSEUM OF ART
Department of Education

COMPARATIVE REPORT OF ATTENDANCE FOR 1947 AND 1948

I. WORK WITH ADULTS		1947		1948	
<u>In Museum</u>		<u>Grps.</u>	<u>Attend.</u>	<u>Grps.</u>	<u>Attend.</u>
1. Courses		450	8778	374	8492
2. Gallery Talks		32	2843	45	4601
3. Auditorium lectures		38	9277	63	19034
4. Motion Picture Programs		26	6991	28	7447
5. Talks to Museum Staff Meetings		40	686	53	1049
6. Other Talks or Programs		256	6354	221	6102
<u>Outside Museum</u>					
1. Courses		361	8447	439	10460
2. Other Talks or Programs		56	5071	41	3367
3.					
<u>Totals</u>					
1. Total Adults in Museum		842	34929	799	36671
2. Total Adults outside Museum		417	13518	480	13827
3. Total Adult Attendance		1259.....	<u>48447</u>	1279.....	<u>60508</u>
II. WORK WITH CHILDREN					
<u>School Talks in Museum</u>					
1. S.P.P. Staff-conducted		540	13579	579	16752
2. S.P.P. Self-conducted		48	1052	59	1655
3. Cl. Pub. Schl. Staff-cond.		245	7977	294	9287
4. Cl. Pub. Schl. Self-cond.		20	484	10	240
<u>School Talks outside Museum</u>					
1. S.P.P. Staff-cond.		743	19180	621	16603
2. S.P.P. Self-cond. prepared		220	5856	170	4671
3. Cl. Pub. Schl. Staff-cond.		683	23845	893	27802
4. Cl. Pub. Schl. Self-cond. prep.		110	3732	60	2086
<u>Saturday and Sunday Classes</u>					
1. Sat. Members' Classes (a.m. & p.m.)		222	5513	230	5489
2. Sat. Open Drawing Classes		350	11531	354	10212
3. Sat. Advanced Drawing Classes		108	1832	105	1970
4. Sunday Open Class		50	2789	50	3197
5. Miscellaneous		28	649	-	-
<u>Saturday p.m. Entertainments</u>		27	8570	29	8019
<u>Summer Drawing Classes (Tues.-Fri.)</u>		114	4746	166	6430
<u>Totals</u>					
1. Total Children in Museum		1752	58722	1882	62542
2. Total Children outside Museum		1756	52613	1716	50812
3. Total Child Attendance		3508.....	<u>111335</u>	3599.....	<u>113354</u>
III. GRAND TOTAL ATTENDANCE -		4767.....	<u>159782</u>	4875.....	<u>173860</u>

Department of Education

	<u>1947</u>		<u>1948</u>		<u>1949</u>	
	Groups	Attendance	Groups	Atten.	Groups	Atten.
Auditorium programs (includes lectures and dance programs)	38	9277	63	19034	32	8700
Motion Pictures Programs	26	6991	28	7447	15	6523
Saturday Entertainments for Young People	27	8570	29	8019	25	8526

In 1948 the auditorium statistics were very high because included in the above figures were the auditorium talks given during the exhibition of paintings from Berlin.

In 1949 the above statistics include programs up through the end of October.

Department of Education

	<u>1947</u>		<u>1948</u>		<u>1949</u>	
	Groups	Attendance	Groups	Attendance	Group	Attend.
Auditorium programs (includes lectures and dance programs)	38	9277	63	19034	44	12379
Motion Pictures programs	26	6991	28	7447	16	8079
Saturday Entertainments for Young People	27	8570	29	8019		

Lectures and Dance Programs - 1948

4

1948Friday~~Oct. 9*~~

Jan 9

~~Lincoln Kirstein~~

Dame of Sark

~~382~~

486

Jan 1623

Countess Marthe de Fels

125

Sunday

Jan 11

Ronald Day

202

Jan 18

Mrs. Clyde Varner

80

Friday

Feb. 20

Charles H. Morgan

171

March 5

Dan Cooper

202

March 12

John Rewald

157

April 2

Lester D. Longman

72

April 9

Dance Concert, Sybil Sherer

420

April 23

Gladys M. Petch

330

April 30

John Nash Ott

585

May 7

~~Wm.~~ Lamarr Dodd

95

Sunday

Feb. 1

David L. Stevenson

75

Feb. 15

Edward Noel

360

Feb. 22

Ann V. Horton

145

March 7

Wm. E. Scheele

120

March 14

Karamu Dancers

550

April 4

John Alford

150

April 11

Richard Tappenden

470

April 18

Kenneth B. Disher

138

May 2

Hugh Findlay

88

May 9

Lake Erie College Dance Program

497

Wed.

March 24

Laurence B. Fletcher

190

?

Fri.		
<u>Oct. 8</u>	Wm. M. Milliken	520
Oct. 22	Florence Arquin	309
Oct. 29	Julien Bryan	163
Nov. 12	John Alford	244
Nov. 19	Dance Program	384
Nov. 26	432 * Herbert Knapp	436
Dec. 3.	George Benda Boas	249

Sunday		
<u>Oct. 10</u> and 17	Museum staff on	235
	Berlin Masterpieces	220
		310
		518
		408
		500

Oct. 24	Florence Arquin	230
Oct. 31	Mrs. R. J. Thayer	97
Nov. 7	Edris Eckhardt	212
Nov. 14	Pauline Dakin Taft	205
Nov. 21	Dance Program	563
Dec. 5	Dr. Thomas Munro	120
Dec. 12	John Paul Miller	143

<u>Wed.</u>		
<u>Sept.</u> 29	Doris Humphrey	118
Nov. 17	Mrs. Chester Cook	487

44 programs = *12379 Total attend.

Film Programs - 1948

Jan 30	Sous les Yeux d'Occident	300
Jan 2	Maedchen in Uniform	250
Sept. 28		
Jan 4	" "	384
Jan 25	Gribouille	500
Feb. 6	Zero for Conduct	29
Feb. 27	Documentary Films	260
May 14	Experimental Films	495
<u>Sunday</u>		
Feb. 8	Zero for Conduct	350
Feb. 29	Alexander Nevsky	465
March 21	The Last Millionaire	520
April 25	Russian Ballerina	528
<u>Friday</u>		
Oct. 1	The Iron Mask	535
Dec. 17	The Cabinet of Dr. Caligari	467
<u>Sunday</u>		
Oct. 3	The Iron Mask	478
Nov. 28	Camille	548
<u>Wed.</u>		
Oct. 27	Documentary British Films	170

16 film showings = * 8079

Total Attend

THE CLEVELAND MUSEUM OF ART
Department of Education
PERSONNEL 1948-49

Administrative Staff

Thomas Munro, Curator of Education
Louise M. Dunn, Associate Curator Emeritus
Margaret F. Brown, Assistant Curator for Administration
George D. Culler, Assistant Curator of Education
Dorothy Van Loozen, Supervisor of Children's Classes
Ann V. Horton, Supervisor, Museum Instruction, Cleveland Public Schools
Doris E. Dunlavy, Administrator, Section of Circulating Exhibits
Marguerite Munger, Supervisor of Clubs
Thomas J. Elsner, Supervisor of Saturday Entertainments
Gertrude S. Hornung, Supervisor of Special Activities
Ruth F. Ruggles, Supervisor of Special Exhibits.

Instructors in Visual Arts:

Employed by the Museum:

Full-time: George D. Culler, Thomas Elsner, Marguerite Munger, Sally O'Callaghan, Dorothy Van Loozen
Part-time: James Baker, Charlotte Bates, Mildred K. Bickel, Kenneth R. Caldwell, Price Chamberlin, Ronald M. Day, Mildred Eynon, Esther Falk, Clark Garnsey, Ethel Goddard, Richard Godfrey, Earl Greaves, Jane Grimes, Margaret Hain, Gertrude S. Hornung, Larry Jewell, Geoffrey Landesman, Katharine G. Lange, Lorna Mansler, Margaret F. Marcus, Mathilda Maurer, Rita Myers, Jo Natko, Louis Regalbuto, Howard Reid, Paul Scherer, Bernard Specht, Fred A. Vollman, William Ward, Viola S. Wike, Phoebe Flory Walker.

Employed by Cleveland Public Schools:

Ann V. Horton, Supervisor
Ronald Day
Dana E. Church (on leave of absence)
Clark Garnsey

Assistant in Section of Circulating Exhibits:

Joseph Alvarez: Preparator

Instructors in Music:

Elwin Haskin
John Cartmell (In charge of Radio Phonograph Program)

Assistants in Saturday Classes:

Mary Ellen Archer, Jack Brown, Peggy Brown, Jetta Hansen, Edward E. Milota, Betty Ptak
Ruth Cochran

Secretarial Staff:

Nancy Abbott, Secretary of Educational Department
Laura Gnagi, Secretary to Dr. Munro
Elizabeth Ripley
Cynthia Ross
Maria Tucker

Volunteers in Saturday Classes:

Lillian Brown, Caroline Goff, Ruthann Gregor, Ann Lowry, Ruth Ann Schulte, Barbara Vodrey, Jane Watt, Bonita Weed

DIVISIONS OF EDUCATIONAL WORK AND PERSONNEL IN EACH DIVISION

A. Courses for Western Reserve University

Thomas Munro; Professor of Art; Chairman, Division of Art, Western Reserve University.

Margaret Fairbanks Marcus; Instructor in Art, Flora Stone Mather College

Ann V. Horton, Instructor, Western Reserve University

Ronald Day, Instructor, Western Reserve University

B. Courses for Case Institute of Applied Science

Thomas J. Elsner, Instructor.

C. Adult Museum Members' Courses: Supervisor: Thomas Munro

Administrative Assistant: Margaret F. Brown

Instructors: Price A. Chamberlin, George D. Culler, Richard Godfrey, Elwin Haskin, Gertrude S. Hornung, Geoffrey Landesman, Katharine G. Lange, Margaret Fairbanks Marcus, Marguerite Minger, Jo Natko, Phoebe Flory Walker.

Assistant: Lorna Mansler

D. Adult Clubs, Groups and Gallery Guidance: Marguerite Munger

Instructors: Charlotte Bates, George D. Culler, Jane Grimes, Gertrude S. Hornung, Margaret F. Marcus, Sally O'Callaghan, Dorothy Van Loozen

E. Public Lectures and Gallery Talks:

Supervisor: Thomas Munro

Assistant Supervisor: Margaret F. Brown

F. Motion Pictures: Supervisor: George D. Culler

G. Section of Circulating Exhibits: Administrator: Doris E. Dunlavy
Preparator: Joseph G. Alvarez

H. School Children's Classes:

1. Cleveland Public Schools: Supervisor: Ann V. Horton

Instructors: Dana E. Chruch (on leave of absence), Ronald Day, Clark Garnsey

2. Suburban, Private and Parochial Schools: Supervisor: Dorothy Van Loozen

Instructors:

Full-time: Sally O'Callaghan

Part-time: Dorothy Van Loozen, Charlotte Bates, George D. Culler, Thomas Elsner, Jane Grimes

I. Saturday Children's Classes: Members and Non-members:

Supervisor: Dorothy Van Loozen

Assistant Supervisor: Howard Reid

Instructors: James Baker, Mildred K. Bickel, Kenneth R. Caldwell, Price A. Chamberlin, Ronald Day, Thomas Elsner, Mildred Eynon, Clark Garnsey, Ethel Goddard, Earl Greaves, Margaret Hain (substitute) Larry Jewell, Rita Myers (on leave of absence), Sally O'Callaghan, Louis Regalbuto, Paul Scherer, Bernard Specht, Fred Vollman

Saturday Children's Classes (continued)

Assistants (Employed by Museum): Mary Ellen Archer, Jack Brown, Peggy Brown,
Ruth Cochran, Jetta Hansen, Edward Milota, Betty Ptak, Mathilda
Maurer

Volunteer Assistants: Lillian Brown, Caroline Goff, Ruthann Gregor, Ann
Lowry, Ruth Ann Schulte, Barbara Vodrey, Jane Watt,
Bonita Weed.

J. Saturday Children's Entertainments: Supervisor: Thomas Elsner

K. Summer Outdoor Sketching Classes: Supervisor: Dorothy Van Loozen
Instructors: Mildred K. Bickel, Kenneth R. Caldwell, Price A. Chamberlin,
Rita Myers, Sally O'Callaghan, Howard Reid, Dorothy Van Loozen,
Viola Wike.

L. Exhibitions of Children's Work: Supervisor: Dorothy Van Loozen
Assistant: Sally O'Callaghan

M. Supplies for Children's Classes: Supervisors: Dorothy Van Loozen
Margaret F. Brown
Assistants: Jetta Hansen
Edward Milota

N. Special Exhibits: Supervisor: Ruth F. Ruggles

O. Exhibition of the Month: Supervisor: George D. Culler

P. Journal of Aesthetics: Editor: Thomas Munro
Assistant Editor: George D. Culler

Q. Sunday Radio-Phonograph Programs: John Cartmell in charge

THE CLEVELAND MUSEUM OF ART
Department of Education
List of Personnel as of January 21, 1949

Note:

P - employed by the Museum on a part-time basis, or devoting only part-time to educational work.

C - employed full-time by Cleveland Public Schools for Museum instruction.

Abbott, Miss Nancy	Secretary
Alvarez, Mr. Joseph G.	Preparator, Section of Circulating Exhibits
Archer, Miss Mary Ellen	Assistant (P)
Baker, Mr. James	Instructor (P)
Bates, Mrs. Charlotte	Instructor (P)
Bickel, Miss Mildred	Instructor (P)
Brown, Mrs. Margaret F.	Assistant Curator for Administration
Brown, Mr. Jack	Assistant (P)
Brown, Miss Peggy	Assistant (P)
Caldwell, Mr. Kenneth	Instructor (P)
Cartmell, Mr. John	Instructor (P)
Church, Miss Dana	Instructor (C; on leave of absence)
Cochran, Miss Ruth	Assistant (P)
Culler, Mr. George D.	Assistant Curator of Education
Dunlavy, Miss Doris E.	Administrator, Section of Circulating Exhibits
Elsner, Mr. Thomas	Supervisor, Saturday Entertainments for Young People
Eynon, Mrs. Mildred	Instructor (P)
Day, Mr. Ronald	Instructor (C,P)
Falk, Miss Esther	Assistant (P)
Garnsey, Mr. Clarke	Instructor (C,P)
Gnagi, Miss Laura	Secretary
Goddard, Miss Ethel	Instructor (P)
Greaves, Mr. Earl	Assistant (P)
Grimes, Mrs. Jane	Instructor (P)
Hain, Miss Margaret	Instructor (P)
Hansen, Miss Jetta	Assistant (P)
Haskin, Mr. Elwin	Instructor (P)
Hornung, Mrs. Gertrude S.	Supervisor, Special Activities (P)
Horton, Miss Ann V.	Supervisor, Museum Instruction, Cleveland Public Schools (C)
Jewell, Mr. Larry	Instructor (P)
Landesman, Mr. Geoffrey	Instructor (P)
Lange, Mrs. Katharine	Instructor (P)
Mansler, Miss Lorna	Instructor (P)
Marcus, Mrs. Margaret F.	Instructor (P)
Maurer, Miss Mathilda	Assistant (P)
Milota, Mr. Ed	Assistant (P)
Munger, Mrs. Marguerite	Supervisor, Club Activities (P)
Munro, Dr. Thomas	Curator of Education
Myers, Mrs. Rita	Instructor (P)
Natko, Mrs. Jo	Instructor (P)
O'Callaghan, Miss Sally	Instructor
Ptak, Miss Betty	Assistant (P)
Regalbuto, Mr. Louis	Instructor (P)
Reid, Mr. Howard	Assistant Supervisor, Saturday Children's Classes (P)

List of Personnel as of January 21, 1949

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Ripley, Miss Elizabeth	Secretary
Ross, Miss Cynthia	Secretary
Ruggles, Mrs. Ruth	Supervisor, Special Exhibits (P)
Scherer, Mr. Paul	Instructor (P)
Specht, Mr. Bernard	Instructor (P)
Tucker, Miss Maria	Secretary
Van Loozen, Mrs. Dorothy	Supervisor, Children's Classes
Vollman, Mr. Fred	Instructor (P)
Walker, Mrs. Phoebe Flory	Instructor (P)
Ward, Mr. William	Instructor (P; on leave of absence)

TOTALS:

Employed by Museum for full-time service in administration, supervision, teaching, and preparation of exhibits	8
Employed by Museum for full-time secretarial and clerical work	5
Total Museum full-time employees	13
Employed by Cleveland Public Schools for full-time supervision and teaching	3*
Total full-time staff	16
Total full-time supervisory and teaching staff (Including Cleveland Public Schools but not secretaries)	11
Part-time supervisors and instructors, employed by Museum	28**
Part-time assistants	10
Total part-time Museum employees	38
Total staff paid by Museum, full and part-time	51
Total paid staff, full and part-time (including Cleveland Public School instructors)	54***
Regular volunteer assistants, apprentices, etc.	8
Grand total of Educational Personnel	62

* Not including Miss Church, on leave of absence; her position temporarily filled by Mr. Garnsey.

** Not including Mr. Ward, on leave of absence.

*** Mr. Day and Mr. Garnsey are counted twice, being employed by the Cleveland schools and also part-time by the Museum. This total therefore includes only 52 different individuals, the grand total of Educational Personnel includes 60 different individuals, not 62.

THE CLEVELAND MUSEUM OF ART
Department of Education

Publications
1948

Thomas Munro

"Methods in the Psychology of Art." Journal of Aesthetics,
Vol. VI, No. 3, March, 1948; pp. 225-235

George D. Culler

Review of The Grassroots of Art, by Herbert Read. Journal of
Aesthetics, Vol. VII, No. 1, September, 1948; pp. 63-64.

Gertrude S. Hornung

Cultural Directory of Greater Cleveland. September, 1948.

"Junior Council." Junior League Magazine (National), April, 1948.

Ann V. Horton (co-author)

"Picture Stories of Ancient Egypt." Strip Film, Escar Motion
Picture Corporation.

"Picture Stories of Ancient Greece." Strip Film, Escar Motion
Picture Corporation.

Mildred K. Bickel

"What Art Did For Bob." Cleveland District Teacher, March, 1948.

THE CLEVELAND MUSEUM OF ART
Department of Education

Annual Report, Cleveland Heights Schools
School Year, 1947-48

To Mr. Frank L. Wiley, Superintendent:

With many changes in Cleveland Heights curriculums, this past school year was a challenging but a very vital one to the Museum staff. The revised elementary social studies curriculum presented many opportunities for changes in subjects of Museum visits. Miss Scranton worked very closely with Mrs. Van Loozen in an attempt to suggest new possibilities to the teachers for correlation of art and social studies. Classes came regularly to the Museum. Even in January which is normally a low point in the school semester, classes came almost every day for one of our most popular exhibitions of this past year, "Twelfth National Ceramic Exhibition." The staff members who worked most with these elementary classes were: Miss O'Callaghan, Mr. Elsner, Mrs. Slack, and later Mrs. Grimes. Mr. Elsner again gave his very popular assembly talks. This year his subject was "Theater Arts," for grades 1, 2, 3 in the fall semester; and grades 4, 5, 6 during the spring term.

In the junior high schools we have continued to work most closely with Roxboro Junior High School. In addition to various talks for six or more departments, we continued with the weekly series of talks for the art department classes of Miss Cathcart. We continued to use exhibit case material in Monticello for talks to small groups and had frequent conferences with Mrs. McCollum who uses a great deal of Museum visual material.

The most outstanding work in the High School was that concerned with the correlation of extension material described in detail in the accompanying report from the Division of Circulating Exhibits. It is indeed gratifying to plan talks that can now be so extensively illustrated by actual objects which

may be left in the school. Mr. Culler again gave lectures for the departments of English, drama, and theater arts. Mrs. Bates again did most of the talks for the history departments and with Mrs. Van Loozen judged and evaluated the notebooks made by the students. Mrs. Van Loozen talked to the combined art classes of Mr. Bachtel and Miss Bulkley, where the work was a combination of lecture, research in the form of sketches and a culminating project of design and craftwork. Members of the Museum staff, especially Mr. Ward and Mrs. Van Loozen, judged and evaluated portfolios made by these art students. The two new teachers of home economics were interested in combining their classes for a series of illustrated talks on costume and textiles. The original plan was for a talk each week for the first three months of the spring semester. Unfortunately, however, since there is no free room that can be scheduled for a lantern, requests of all teachers had to be curtailed, so it was only possible to give four talks to these home economics classes.

We are looking forward to contacts with new schools and teachers. We are also planning an intensive program concerning some great exhibitions which will be at The Cleveland Museum of Art this fall. The first of these, "Exhibition of Masterpieces from the Berlin Museums," from October 6 - 22, will probably be visited by thousands of school children. Details for planning visits will be mailed to the schools early in September. The Museum's staff is looking forward to this and other plans for next year and again wishes to thank the staff of Cleveland Heights Schools for the very successful past school year.

Respectfully submitted,

Dorothy Van Loozen

Dorothy Van Loozen
Supervisor of Children's Classes
Department of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

Cleveland Heights Schools, 1947-48

NUMBERS REFER TO CLASSES.

	Sr. High Art	Sr. High Other Subj.	Jr. High Art	Jr. High Other Subj.	Elem. Art	Elem. Other Subj.	Total
Museum Staff Conducted	2	2				245	249
Self-con- ducted Prepared	1	1	2			1	5
TOTAL	3	3	2			246	254

OUTSIDE CLASSES

Museum Staff Conducted	61	91	13	33			198
Self-con- ducted Prepared	85	64	4	15			168
Assembly Talks					135		135
Talks on Case Exhibits*			5		127		132
TOTAL	146	155	22	48	262		633
<u>TOTALS</u>	149	158	24	48	262	246	<u>887</u>

* For Statistics by Schools see attached sheet.

THE CLEVELAND MUSEUM OF ART
Department of Education
Cleveland Heights Schools

To Mr. Frank L. Wiley, Superintendent:

The Division of Circulating Exhibits placed a total of 62 exhibits in the cases of the Cleveland Heights Schools during the school year, 1947-48. The plan initiated last year, of giving brief corridor talks to small groups of pupils, was continued. These talks about the material were given to 132 groups totaling 3666 students of grades 2 - 9 inclusive. (Statistic sheet attached). Mounted charts, photographs, etc. were sometimes left with the teachers for classroom use.

At Canterbury School large original manuscripts, placed in frames, were hung on the walls at each side of the case to supplement the material on display there.

In the lower corridor at Oxford School a 19 panel exhibit of large photographs of Mexico was hung at the time Mexico was being studied by several classes. It is hoped that the Division will be able to provide more of this type of exhibit in the future.

From January 30 to March 1 a group of original water color paintings was on display at Cleveland Heights High School. Eighteen paintings by Cleveland artists were hung in the room next to the library and an exhibit case of ceramics and enamels, also by contemporary Cleveland artists, was arranged in the room. This temporary "Little Gallery" of Cleveland Heights High School was extensively used, appreciation lessons were conducted there by the teachers, followed by discussion periods. It was most gratifying to hear of the excellent use made of this exhibit.

Five exhibits were placed in Heights High School in the set of three cases at the top of the ramp to the girls' gymnasium. Material for three of

the exhibits placed in these cases was chosen to follow the series of talks given by Mrs. Van Loozen at Heights High School. One exhibit selected to correlate with the work being done by Mrs. Bates, the other for Miss Perry. The use of extension material by Heights High School was greater this year than it has been for several years.

Respectfully submitted,

Doris E. Dunlavy (per E.L.)

Doris E. Dunlavy, Administrator
Division of Circulating Exhibits

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THE CLEVELAND MUSEUM OF ART
 Department of Education

Cleveland Heights Schools, 1947-48

Talks on Case Exhibits

<u>School</u>	<u>No. of Case Exhibits</u>	<u>Groups</u>	<u>No. of Pupils</u>	<u>Grades</u>
Boulevard	5	12	366	3-6
Canterbury	6	14	349	3-5
Coventry	3	7	204	5-6
Fairfax	4	10	233	4-5
Noble	5	14	386	3-6
Oxford	6	13	411	3-6
Roxboro Elementary	6	17	410	3-6
Taylor	10	40	1168	2-6
<hr/>				
Elementary School Total	45	127	3527	2-6
Monticello Jr. High	6	5	139	7-9
Roosevelt Jr. High	1			
Roxboro Jr. High	4			
<hr/>				
Jr. High Total	11	5	139	7-9
Heights High School	6			
<hr/>				
Cleveland Heights Schools TOTAL	62	132	3666	2-9

THE CLEVELAND MUSEUM OF ART
Department of Education

Annual Report, Shaker Heights Schools
School Year, 1947-48

To Mr. William Slade, Jr., Superintendent:

During this past school year we have attempted to carry out many of the plans made previously for more direct contact with the Shaker staff, especially in the secondary schools.

Mrs. Wike continued her closely correlated Museum work with the elementary schools, and Miss Schrock adapted herself very quickly to the new situation. The slight drop in the accompanying statistics is due primarily to this change in elementary art personnel. Classes came to the Museum quite regularly, even during the unpopular month of January when we had an extremely popular exhibit of ceramics, "Twelfth National Ceramic Exhibition."

Contacts with the Junior High School were unusually successful. Shaker is one of the few systems throughout the country that is flexible enough to permit secondary school classes to make visits outside of the school building. Since this is possible, Mrs. Eynon and Mrs. Van Loozen worked out several series of lessons in which talks given in the school by Museum staff members were alternated with visits by the classes to the Museum. The world history series started in the fall and continued through the spring semester with most of the talks given by Mrs. Bates or Mr. Culler. Several series for the English Department were shorter in duration but more concentrated for specific units of study. Talks in the school for the art classes were almost all given by either Mrs. Eynon or Mr. Caldwell, both of whom are part-time Museum staff members. However, these groups also visited the Museum regularly, especially during May when every class came at least once to the May Show. Statistics for these talks of Mrs. Eynon and Mr. Caldwell given in the school using Museum visual material are not included in the attached statistical reports because

there were so many that it was practically impossible to keep track of them. They were planned, however, to definitely carry on the same type of preparation given to the Junior High art classes during 1947 by Mr. Culler.

In the Senior High since Mr. Jeffery and Mr. Caldwell are also extremely familiar with Museum visual aids, the talks for the art classes were given exclusively by them. The Museum staff, however, is ready to help at any time when our services may be desired. A meeting with the High School teachers of other subjects during the fall semester helped to clarify many problems concerning Museum work and the actual procedure of scheduling. Following this meeting several successful series of talks were given in the school. Mr. Culler conducted the series for the English classes, Mrs. Van Loozen for the home economics groups.

For next year we are hoping to do a great deal more advance planning on exhibitions for school cases and corridors. With the exception of the schools supervised by Mrs. Wike, this has not as yet been possible except in a few isolated instances. We are also planning an intensive program concerning some great exhibitions which will be at The Cleveland Museum of Art this fall. The first of these, "Exhibition of Masterpieces from the Berlin Museum," from October 6 - 22, will probably be visited by thousands of school children. Details for planning visits will be mailed to the schools early in September. The Museum's staff is looking forward to this and other plans for next year and again wishes to thank the staff of Shaker Heights Schools for the very successful past school year.

Respectfully submitted,

Dorothy Van Loozen

Dorothy Van Loozen
Supervisor of Children's Classes
Department of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

Shaker Heights Schools, 1947-48

NUMBERS REFER TO CLASSES.

	Sr. High Art	Sr. High Other Subj.	Jr. High Art	Jr. High Other Subj.	Elem. Art	Elem. Other Subj.	TOTAL
Museum Staff Conducted		3	12	19		48	82
Self-con- ducted Prepared	2		4		49	2	57
TOTAL	2	3	16	19	49	50	139
OUTSIDE CLASSES							
Museum Staff Conducted		25		13			38
Self-con- ducted Prepared		8		22	288 *		318
TOTAL		33		35	288		356
TOTALS	2	36	16	54	297	50	495

* This includes 40 groups in Assembly talks, self-conducted prepared.